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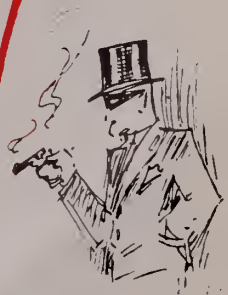


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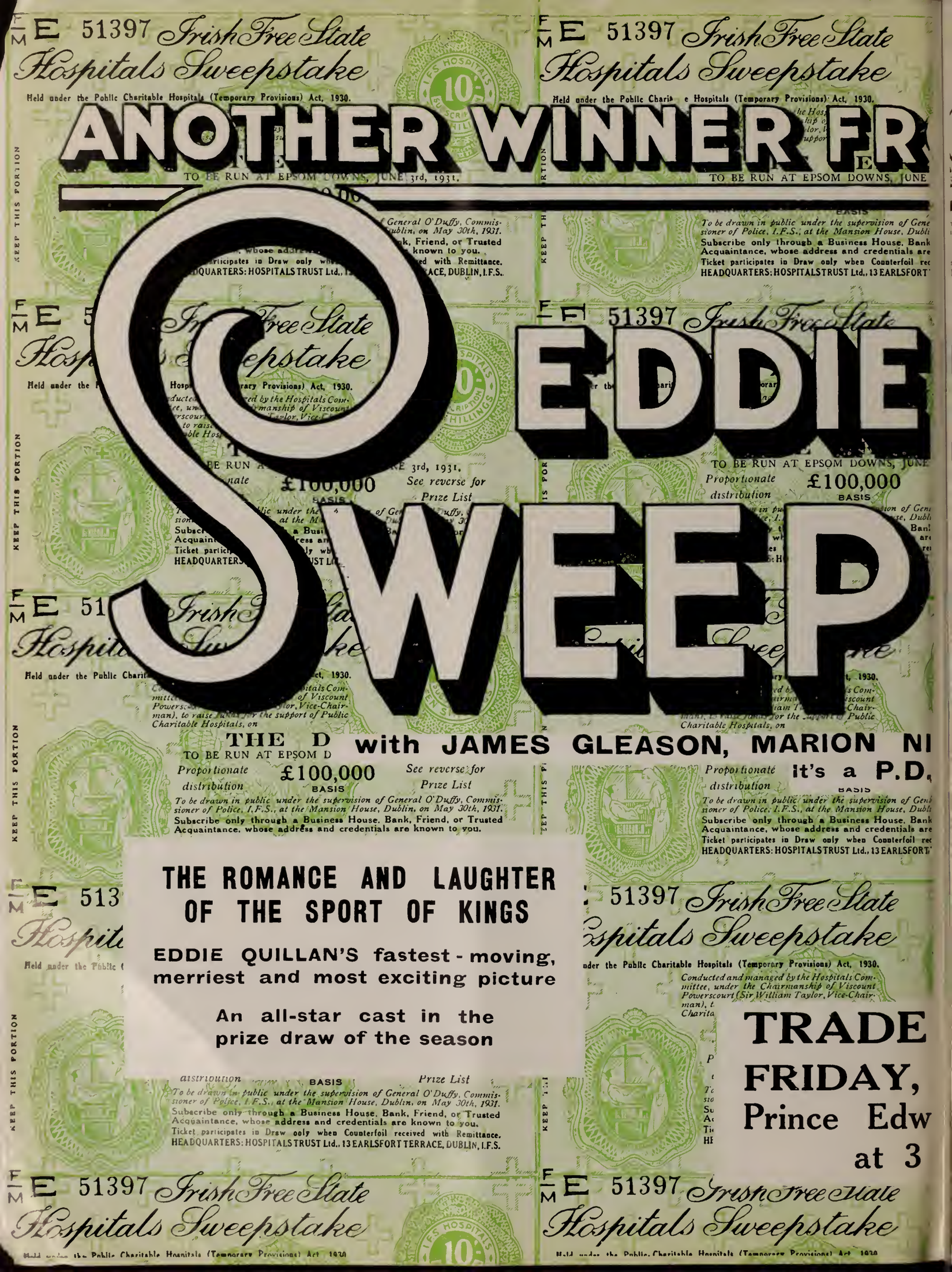
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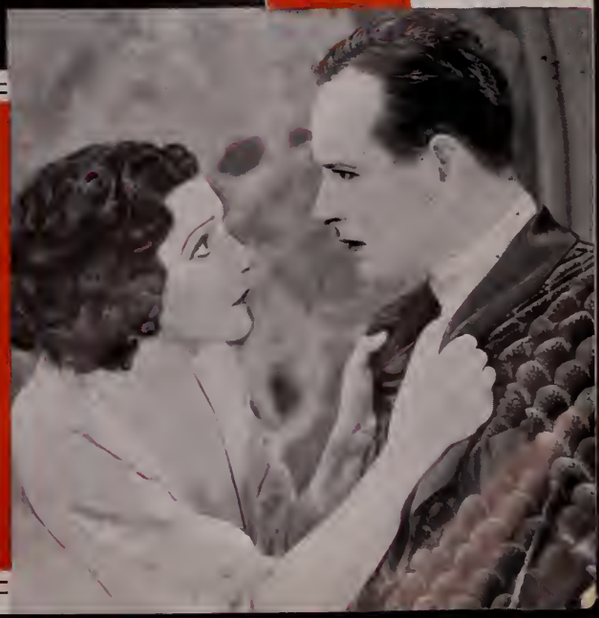
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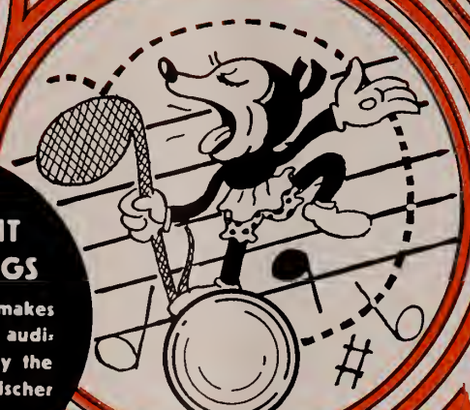
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In Brief

LIVERPOOL Licensing Authorities are to be asked to receive a deputation from the C.E.A. with regard to their decision not to allow children under 16 years to see "A" films. *Page 19*

YESTERDAY'S sitting of Standing Committee B was devoted to discussion of Sir Alfred Butt's amendment to include stage plays in the Sunday Opening Bill, on which progress is still painfully slow. *Page 18*

OVER 15,000 people attended during the opening day of the opera week at the Trocadero, Elephant and Castle. *Page 19*

GREATER attention is being devoted by Western Electric to "talkies" in the non-theatrical field, says J. E. Otterson, chief of E.R.P.I., now on a visit to Europe. *Page 18*

STATEMENTS to the "Bioscope" by Sam Eckman, Junr. (President K.R.S.) and R. V. Crow (President C.E.A.) clear up conflicting rumours in the trade. *Page 19*

AMERICAN producers are preparing to join issue with Will Hays respecting his famous "code," says the "Bioscope" Hollywood correspondent. *Page 20*

ORPHEUM, Golders Green, big suburban theatre, has been acquired by A.B.C. *Page 20*

R. M. HATFIELD, announced exclusively in "The Bioscope" last week as new Western Electric chief in Great Britain, was introduced to the Trade and Press at a luncheon on Monday. *Page 21*

DIRECT benefit to the film trade through President Hoover's war debt moratorium plan is anticipated by leaders of the industry in U.S.A. *Page 20*

GAINSBOROUGH'S "Sunshine Susie" has been temporarily abandoned owing to sudden illness of the star. *Page 23*

The Lesson of Liverpool

Each day may seem to render more remote the fructification of Major Gale's Brighton proposal for the appointment of a C.E.A. Administrator—virtually a British Will Hays. Each day demonstrates more clearly the need of one.

The cinema as an institution is daily facing new dangers which threaten exhibitors with dire consequences unless a Statesmanship which has not previously characterised British film trade politics is by some means engendered.

Our conception is that more courage, more perspicacity—and, maybe, more audacity—will have to be thrown into the business of defending the interests of the cinema owner, irrespective of individual size and significance.

And the election of a Dictator who would have no petty axe grinding, no commercial canvassing to perform, while likely to induce on occasions a breath-taking display of political fireworks, would, on the well-tried axiom "nothing venture, nothing gain," achieve more for British exhibitors than the indecisive, timorous approach which is now so often evident when vital matters call for action.

The real use for a British Will Hays would be demonstrated in the handling of such situations as that which now develops in connection with the recent decision of the Liverpool Licensing Authority that no person under 16, either accompanied or otherwise, shall be allowed to see an "A" film.

As long ago as April 15th last THE BIOSCOPE suggested that, unless the dangers of the situation were fully apprehended, there was little doubt that unwelcome reactions would follow in other localities. Subsequent developments have proved that our fears were not without foundation. There, for the moment, the matter can best be left; let nothing that we might say add to the difficulties confronting the C.E.A. negotiators in whose hands the matter now rests.

But let the whole trade contemplate this situation and others, such as Sunday Opening, National Censorship (another coming problem), in the hands of an effective fighting force which would not be expected to emerge suddenly from C.E.A. headquarters at the toot of a trumpet, but which, by constant and laborious process, would have eaten its way "under the skin" of international, national and municipal politics and by legitimate methods never fully exploited on this side of the Atlantic would have secured a public sympathy weighty enough to check reactionary legislation or retrogressive influences in administration. That, apparently, is Major Gale's ideal.

It is useless to expect that such an organisation can be superimposed upon the various activities of the existing Exhibitors' Association.

Its realisation—if it is ever brought about—must inevitably be the work of a great personality: forceful, efficient, clean and fearless, as only a completely supreme and independent authority can be.

And, furthermore, his emoluments would need to raise him above the temptations of prostituting his high offices.

Where is the man? Whose the determination to find him?

"Equality of Opportunity"

Sir Alfred Butt's Appeal for Theatre

Yet another inconclusive session resulted when Standing Committee B met yesterday further to discuss the Sunday Performances (Regulation) Bill. The whole of the sitting was devoted to discussion on Sir Alfred Butt's amendment to include stage plays in the Bill, and the voting stage was not even reached.

In a reasoned statement, which certainly made a case for inclusion of stage plays, Sir Alfred made the curious suggestion that the Bill would have been better restricted to London. He stressed the fact that his amendment was tabled simply with the view of giving the theatre equality of opportunity in competing for the entertainment of the public on Sundays.

After several other members had added their opinions, chiefly against the amendment, the Committee adjourned, and the Chairman said he would favourably consider a motion for the closure at the next sitting.

Standing Committee B further considered the Bill when they met again yesterday (Tuesday) with Leif Jones in the chair.

Sir Alfred Butt (Conservative, Balham) proposed the amendment to include stage plays in the Bill. He felt that great hardship would be inflicted upon the rank and file of the theatrical world if they were not included in Clause 1 of the Bill.

Need for legislation had arisen because cinemas had been permitted under licences which had now proved to be illegal. He would like to point out that not only had Sunday night performances been allowed in the cinemas, but other performances, including concerts, entertainments by the National Sunday League, cabarets in London hotels and so on.

Overwhelming Demand

There had grown up in London an overwhelming demand for Sunday night entertainments, although he believed that the demand was not so great outside the Metropolis.

It was true there was no general demand for theatrical performances on Sunday night, because the public had never had an opportunity of seeing public performances on Sunday night.

For many years theatres had struggled to compete with their younger relation, the cinema, but owing to the advantages which the cinema had over the theatre, the cinema was slowly but very surely, like a huge octopus, absorbing the theatre.

The theatre was essentially a British institution, and throughout many centuries had done a great deal to educate and instruct the people. To-day they were faced with competition by a mechanical form of entertainment, and largely owing to the fact that the mechanical form of entertainment could be presented more cheaply than a stage play, the theatre was suffering in consequence.

Equality of Opportunity

The theatre was asking for equality of opportunity in competing for the entertainment of the people on Sunday night. They did not seek necessarily to give the same form of entertainment.

They were not seeking to open on Sunday nights to make additional profits, but in order to survive. There was no question of greedy commercialism, but they were out purely to fight the American invasion on equal terms.

The Bill specifically provided that labour should only be employed for six days a week and there was an overwhelming opinion of those engaged in the theatrical industry that it will be possible to draw up regulations in order to ensure that they would be adhered to.

He asked how they could give a monopoly to an industry which for 20 years had broken the law and yet say there was not a case made out for Sunday theatres? *He believed there was a good case made out for Sundays cinemas*, but at the same time there were many members of the Committee who deplored it.

Sunday evening performances had been allowed to develop at the cinemas by the use of propaganda and the spending of a considerable amount of money and, whether they liked it or not, the cinema would demand and the public would demand the right to continue to go on Sunday night. There could not be the slightest possible excuse for inflicting this hardship on the theatre.

Concluding, he said they had films of very doubtful moral character shown on Sunday nights. Were the House of Commons going to permit films at which such criticisms could be levelled, and prevent the public from witnessing the works of Shakespeare, J. M. Barrie and Bernard Shaw?

Where Public Interest Came In

Isaac Foot (Liberal, Cornwall, Bodmin) spoke against the amendment. He said that the last speaker had drawn a comparison between the cinema at its worst and the theatre at its best.

He had no comment to make as to the American invasion to which the Hon. Member for Balham had referred. *It was not their business to weigh up the respective circumstances of the two industries. Their chief aim was to consider where the public interest came in this matter.*

He contended that those who patronised the cinema on Sunday were those who had equal opportunity of going six nights a week. He declared that financial and commercial interests were influencing the amendment.

George Isaacs (Labour, Southwark, N.) thought the House of Commons should cater for public demand, and if they wanted a choice of Sunday entertainment, they should have it.

R. S. Young (Labour, Islington, N.) said he was an actor and had been a stage manager, so he could speak with authority. He said the theatre managers had taken no steps to ascertain the feelings of their public in relation to Sunday opening, although they could easily have organised a ballot. He compared the prices of the cinema with that of the theatres, and also the appearance outside and the comfort inside, and declared that the theatres had made no efforts to meet the increased competition of the cinemas.

The Committee then adjourned and the Chairman said that the next sitting would also be allowed for the discussion of the amendment, when he would favourably consider a motion for the closure.

(*Continued on page 25*)

Educationals Making Great Headway

Otterson on Developments in Film Field

J. E. Otterson, chief of E.R.P.I., of which Western Electric in England is a subsidiary, arrived in England last week on one of his periodic visits to Europe. The purpose of the present visit, he explained in an interview with a Bioscope representative, is to review the present state of business here and to formulate plans for greater progress in the non-theatrical field.



J. E. Otterson

During his stay of about six weeks he will visit Paris, and expects also to make a trip to Berlin.

Discussing the future of the educational "talkie," Mr. Otterson disclosed that tremendous strides have been made in America with this medium. Its field, he thought, was enormous, much greater in fact than the purely entertainment field. Already about 1,000 state schools in America had been wired for this form of education, but he thought it would be from three to five years before the system is generally used, either in America or England.

Western Electric is making no attempt to force the pace, added Mr. Otterson, but is merely following the gradual progress of the movement.

At the same time the commercial field is making great strides, and is growing more rapidly than that of the educational film. Though he anticipated that from the point of view of entertainment only Britain would reach saturation point as regards equipment within two to three years, the commercial side would never reach that point, but would continue to expand indefinitely.

Other developments which W.E. have been watching, said Mr. Otterson, included wide film, television and stereoscopy. Wide film was certainly not a practicable proposition at present, and though experiments had been conducted in stereoscopy, no great success had yet been achieved. Television, too, he did not regard as having yet reached the stage of a commercial proposition.

With regard to the development of markets, Mr. Otterson said his company had been keeping to the word of the Paris agreement, and a friendly feeling existed on both sides. Western Electric had been invited to Russia, but had been unable to formulate any suitable plan for entering the territory. Other territories in which the "talkie" situation is improving are Italy and Japan.

Western Electric—1,315

The following theatres opened with sound by Western Electric during the past week:—

Theatre Royal, Chatham; Plaza, Rhyl; Palace, Bolton; Star, Clayton-le-Moors; Picture Hall, Clitheroe; Theatre Royal, Dewsbury; George Street Cinema, Oxford; Rivoli, Ruislip; Playhouse, Ayr.

These openings bring Western Electric's total number of installations in the British Isles to 1315.

"No Reversal of K.R.S. Policy"

—Sam Eckman, Jnr.

"Hopes for New Formula"

—R. V. Crow

Conflicting statements have gained currency during the past week concerning representations made by certain officials of the C.E.A. to Sam Eckman, junior, of M.-G.-M. (President of the K.R.S.), on the question of film rentals. The impression has been created in certain directions that an agreement between the K.R.S. and the C.E.A. on the subject of a sliding scale of percentages may be evolved.

Such a course would constitute a reversal of the existing K.R.S. policy, which precludes the participation of the K.R.S. as an organisation in the business politics of its individual members.

Sam Eckman, junior, in a conversation with THE BIOSCOPE, denies emphatically that such a departure is contemplated.

"There has been no reversal of K.R.S. policy, and you may take it from me there is not likely to be," he said.

R. V. Crow, President of the C.E.A., admitted that the official report of the C.E.A. General Council meeting issued from Broadmead House had been "badly worded." "What I intended to convey," said Mr. Crow, "was that I had had informal conversations with Mr. Eckman, and as a result there is in process of formation a nebulous scheme, which I hope will lead to something concrete. It may be possible to reach an understanding and a readjustment of formula acceptable to individual members of the K.R.S. We cannot, apparently, discuss trading terms with that organisation as such."

C.E.A. Deputation to Liverpool Justices ?

For Amicable Reconsideration of "A" Films Rule

THE BIOSCOPE understands that the General Secretary of the C.E.A. has been instructed to make application to the Liverpool Licensing Authorities, requesting them to receive a deputation from the C.E.A. General Council on the question of their recent Liverpool decision to disallow the exhibition of "A" films to all persons under 16.

This course has been decided upon following certain advice, as an alternative to the proposed test case.

Existing relations between the trade and the Licensing Authority, in this as in other areas, doubtless renders advisable a full reconsideration of the situation in an atmosphere of friendliness.

Hundreds of pounds per week will be lost to Liverpool exhibitors through the enforcement of the new Justices' rule, which forbids the admission of children under 16, even when accompanied by parents or guardians, to theatres showing "A" films.

When this new rule was incorporated in the cinematograph licence, a number of exhibitors who did not carry it out were summoned and one was fined. This became a test case.

It was taken to the Quarter Sessions, where the appeal was dismissed. Since then the exhibitors' powers-that-be have had the situation under review and decided, instead of carrying the case to the higher courts, to pursue a different policy.

The time having expired for a further appeal to be lodged, the duty devolved on the police of seeing that the terms of the licence were being observed by exhibitors.

From Monday, therefore, persons under 16 years of age, if they wanted to go to the pictures, had to locate theatres showing "U" programmes.

"Popular" Audiences Like Opera !

Amazing Trocadero Experiment

For their courageous experiment at the Trocadero, Elephant and Castle, this week, Major A. J. Gale and the Hyams Bros., of H. & G. Kinemas, Ltd., are likely to reap a definite reward.



Major A. J. Gale



Phil Hyams

For the whole of this week the Trocadero presents, in addition to a double "talkie" feature programme, the full opera "Il Pagliacci," with a cast of 100 and a symphony orchestra of 50. We believe this is the first time that any cinema in the world has attempted such a terrific show.

The experiment gives full opportunities to T. C. Fairbairn, the producer, to tax the new lighting effects which form one of the most surprising and modern features of the Trocadero stage equipment.

Included in the cast of the opera are Arthur Cox (Albert Hall), Herbert Dunkerley (Covent Garden), Miss La Fosse (Scala, Milan) and Captain Reverley, Horace Vincent, Appleton Moore, Evelyn Birks and George Hancock (all of Covent Garden).

On Monday, at the opening performances, the whole of the vast auditorium was literally packed and the applause at times was deafening.

To the confusion of their critics, H. & G. Kinemas have proved, by the most daring venture, that there is among the "popular" public a real appreciation, not ouly for good music, but for grand opera.

It was truly amazing to witness the vociferous appreciation displayed by the Trocadero audience, which included masses of people drawn from the densely populated and democratic neighbourhood surrounding the Elephant and Castle. The staggering fact emerges that it had been possible to give this large audience a full 3½-hour programme, including two feature "talkies" and the opera, for prices varying from 6d. to 2s. 4d.

The undoubted success of the experiment is due in no small degree to the network of organisation of the General Manager, Mick Hyams, and the Manager, James Holland. Every member of A. Van Damm's large orchestra also deserves to share in the congratulations.

It is estimated that over 15,000 people attended during the opening day, and this fact gives the lie direct to the assumption that people drawn from the working and artisan classes have no room for auything but the most flippant musical comedy and cheap jazz.

Stage Shows for Standard

At Newly Acquired Theatres

Stage shows and orchestral interludes will still be featured at two old legitimate houses which are being opened as motion picture theatres next month by Standard Cinema Properties, Ltd., of Birmingham. The halls are the New Theatre, Cardiff, and the Alexandra, Stoke Newington.

Mortimer Dent, chairman of Standard Cinemas, tells THE BIOSCOPE that both of these houses will carry out a policy of mixing screen entertainment with vaudeville and cabaret, which will be on a lavish scale.

The New Theatre, Cardiff, which was built by Robert Redford, the well-known theatre manager, and opened by Sir Herbert Tree, has been redecorated, refurnished and equipped with Western Electric sound apparatus, and will reopen on August Bank Holiday. Situated right in the centre of the city, it has a seat capacity of 1,800, and has always been considered one of the most important provincial theatres.

It will be managed by S. C. Mills, who is being transferred from the Empire, Swindon.

The Alexandra, Stoke Newington, is also being brought up to date, and is scheduled to open with sound on August 21st. This big theatre has a capacity of 2,000 seats, and was formerly owned by Sir Walter de Frece and later by Sir Oswald Stoll.

Forty More Halls for Madan

R.C.A. have been informed by their New York office that orders have been received from the Madan Circuit, Calcutta, for 25 more complete units of sound reproducing equipment to be installed in the Company's theatres.

Since his return to India from a prolonged trip to the United States, Mr. Madan, who operates the largest chain of theatres in India, has acquired 40 additional houses and the new R.C.A. Photophone apparatus will be installed in them.

Exhibitor Production Combine and Sudfilm

John Maxwell Inspires German Amalgamation

(By Our German Representative, Fritz Mann)

In consequence of the process of rationalisation in the German film industry the surprising news emerges that Südfilm and the D.L.S. (the production undertaking backed by the German exhibitors through their "C.E.A.") have arranged a tentative amalgamation.

By this transaction the immediate difficulties of Südfilm will be overcome. As I have already reported, John Maxwell, of British International, has been mainly responsible for clearing the situation confronting Südfilm.

Suburban Luxury Hall for A.B.C.

Orpheum, Golders Green

The Orpheum, Golders Green, one of the most luxurious houses in the Northern suburban area, has been acquired by Associated British Cinemas, who took control on Monday of last week. In accordance with their usual practice, A.B.C. are disposing of the orchestra and other staff changes are being introduced.

G. Wilson Speakman, who has been general manager since the theatre opened last autumn, will, however, remain in control.

A.B.C. have for a long time controlled Golders Green only other major cinema—the Lido.

The Orpheum, which has a seating capacity of 3,000, was opened in October, 1930, under the control of a company styled the Finchley Theatre Co., Ltd., directors of which included Walter Bentley, H. Bickett, A. E. Fournier, Harold Lipson, W. F. Ewbank, Adney W. Gibbons and R. G. Turnbull.

F. W. Blatch with Clifford Kemp

Leeds Renters' New Appointments

Appointment of F. W. Blatch, formerly of Universal, as general sales manager and secretary is announced by Clifford Kemp Film Service, the Leeds renting house. While with Universal he was in charge of the accounts department at headquarters.

Other appointments announced by Clifford Kemp include that of George Restall as representative in Sheffield and Lincolnshire, and Wilson Hesling in a similar capacity on the Yorkshire territory. At Newcastle-on-Tyne, Clifford Symmons acts under Blatch as branch manager.

The Clifford Kemp Film Service, founded by Clifford Kemp, covers Yorkshire, Lincolnshire, Westmorland, Cumberland, Northumberland and Durham, and handles the product of a number of London houses. In addition to an interesting range of sound films, it also carries a varied selection of silent offerings.

Fighting Over Hays Code

Some Flouting It Too

(By Our Hollywood Representative, John Dee)

Producers are massing for a battle round Will Hays which bids fair to unseat that despotic gentleman. The *casus belli* is the famous Hays Code which lays down what Hollywood pictures shall not include and results in their being given an *ex machina* clean bill of health. (Forgive the Latin; it is the ennobling Hays influence.)

All members of the Motion Picture Producers and Distributors' Association—which means all the big studios and even includes Columbia—are pledged to obey the Code. The only reason why any of them do is that they think the others are doing so too.

But the obedient ones have discovered that the others are coining money by disobedience. Will Hays abolished gangster pictures; a studio at Burbank made several small fortunes by continuing to make them. Will Hays issued an ukase which clothed all motion picture nudes; a studio at Culver City broke records by undraping them.

Now the other producers don't want a sterner code, more strictly enforced. They'd prefer the abolition of the office of Will Hays.

New Foreign Version Wheezes

Warners hope they have solved the multilingual problem with a new idea—the simplest. Straight "talkies" in the American language are being shipped to foreign parts *with explanatory titles inserted.*

It is claimed for this super-brainwave that it has already been tried on Chinese audiences with complete success. No comment is made on the rumour that China's greatest box-office success was an animated laundry-list.

The other idea is just as serious. It emanates from Paramount, is labelled for Joinville and consists of a "new type of international story" to be called "Nights of Port Said." Each character will be of a different nationality and speak his own native tongue; audiences of each different country will be able to follow the story via the speech of their countryman, and the rest will be credited to the well-known polyglot qualities of the Suez port.

Screen credit for this idea is the property of Dimitri Kirsanoff.

Here and There

They are saying in Hollywood that the sudden and almost complete shut-down of the Radio studio is due to the withdrawal of the support of Wall Street.

* * *

Lupe Velez has found her *metier*. She is getting £900 a week in vaudeville for doing impersonations of Hollywood stars.

* * *

A studio for the production of Spanish "talkies" is being built in Mexico City.

* * *

Sixty-four sets (a record number) are being built for Howard Hughes' "Scarface."

Hoover Moratorium Reactions

Will Benefit Motion Picture Industry

(By Ernest A. Rovelstad, BIOSCOPE *Representative in New York)*

Leaders of the motion picture industry in the United States see in the proposal of President Hoover for a year's moratorium on world debts a direct benefit to the film trade, with the wave of buying enthusiasm in the security and commodity market of the world after the announcement as clear evidence of the trend.

Sam Katz, vice-president of Paramount Publix, who through the Publix theatres has a close touch on the public pulse, says:—

"For the first time in six months, I believe I can strike a definite note of optimism in speaking of our business in the near future. All the signs seem to point in that direction, as a result of President Hoover's proposal for debt relief. In every country of the world, Government heads, bankers, industrial leaders and economists are hailing President Hoover's proposal as a sure step toward stabilisation in world trade and a cure for business depression."

Katz cited the fact that billions of dollars were added to open market values with the buying enthusiasm that followed the announcement of the plan, and added:—

"Similar buying activity, with a corresponding increase in values, took place in practically every capital of the world. This recovery from the lethargy and timidity which has characterised buyers in the past year can only result in one thing—improved business conditions generally, from which our theatres will directly benefit."

Another Big U.S.A. Cinema Pool

Five producer-controlled theatre circuits are the leading figures in deliberations looking toward a theatre pool which involves 35 cities and between 200 and 300 de luxe houses. The five circuits are R.K.O., Fox, Loew's, Warner Brothers, and Publix.

Book Publishers on the Look-out

Book publishers are said to be getting together in secret conferences over a new form contract under which they would share in the proceeds on motion picture rights of published novels, their argument being that they have taken all the risks in publishing an author's work. Heretofore, publishers have been paid on the sale of film rights only when they have negotiated the sale or otherwise stipulated such an agreement in the original contract with the author.

New Synchronising System

Christie Film Company is trying out a simplified method of synchronising foreign dialogue on original productions, in "Meet the Wife." The process, invented by a German, is controlled in the United States by Abe Meyer, who has his synchronising service located at the Metropolitan studios.

New W.E. Chief



R. M. Hatfield

TALK OF THE TRADE

Invoke B.O.T. Advisory Committee!—Decency and Posters—An Idea for Western Electric—Bernstein's "Early Morning Special"

Faraday House,
July 15, 1931

Meeting Hatfield, of Western Electric

J. E. Otterson's luncheon to Western Electric licensees and film trade journalists, at the Savoy on Monday, on this occasion took on special significance. Each time Mr. Otterson pays one of his periodical visits he meets his friends at the luncheon table. This time, however, his hospitality provided an opportunity not only for a further chat with the Erpi chief, but was something in the nature of a farewell to E. S. Gregg and a "welcome here" to R. M. Hatfield, who, as first announced exclusively in The Bioscope last week, succeeds Mr. Gregg as Western Electric chief in this country. There will be genuine regrets at the departure of Mr. Gregg, whose great personal charm has endeared him to members of every section of the trade with whom he has contacted.

Why Not Celebrate by Reducing Service Charges?

My first impression of Mr. Hatfield is that we are fortunate in getting such a successor to Mr. Gregg. He looks the embodiment of good nature. I had not been talking to him for two minutes when I felt I had known him for years. This happy sensation may have been due partly to the fact that Mr. Hatfield and I discovered that both among American and Australian trade journalists—Mr. Hatfield was formerly W.E. chief in Australia—we had several mutual friends, but it was due also to the entire lack of formality in Mr. Hatfield's make-up. I feel sure he is going to be very popular in London trade circles, and if I might make such a suggestion I would assure Mr. Hatfield that he will be hailed by all "W.E." theatre owners as a gift from the American gods if he were able to commemorate his arrival here by announcing an early revision in Western Electric service charges. Why not, Mr. Hatfield?

Indecency 42 Years Ago

It is significant that whenever Authority invokes the law with the avowed object of preserving public morals (heaven help us), that law is a hoary affair. The L.C.C. Entertainments Committee has recently considered four film posters, and in one case has referred the matter to the Commissioner of Police with a view to his considering action under the Indecent Advertisements Act, 1889! Maybe, if positive action results, that Act of 42 years ago will be interpreted in the light of subsequent revisions of public opinion as to what is and is not indecent. Indecency is inevitably linked up with motive, and it is certain that the mental outlook of 1889 regarding standards of morality offers an affront to present-day conceptions. The question to-day is whether we might not become more decent as a nation if we were freed from some of these archaic laws affecting to lay down moral principles governing public conduct.

Illegal Booking And B.O.T. Advisory Committee

As long ago as January 21st The Bioscope urged that the C.E.A. should make some attempt officially to check certain booking practices held to be illegal under the Films Act, 1927. For long enough it has been widely known throughout the trade that regarding its Booking Clauses, at any rate, this Act was being seriously flouted by the trade. Now at last, due principally to the initiative of H. Victor Davis, of the South Wales Branch, a resolution is being put forward by the C.E.A. General Council and will be considered by the Joint Standing Committee of the C.E.A. and K.R.S. I have not the slightest doubt that if followed to its logical conclusion this resolution will do much to check current Booking abuses. If, however, the evil is not by that means completely stamped out, I suggest that official action might be taken. After all, there is an Advisory Committee, and to judge by the infrequency with which it has met during the past 18 months or two years it appears to stand badly in need of an opportunity to do something in justification of its continued existence. Here is its great chance.

A Cinema In the Woods

I have so often listened to the "grouses" of exhibitors with theatres right in the thick of a vast moving population that it was delightful while at Brighton during Conference week to meet at least one exhibitor who seems quite complacent concerning his prospects of success, with the cinema in the woods! He was Captain C. C. Allport, who owns "The Kinema in the Woods" at Woodhall Spa, Lincolnshire, surely a theatre unique throughout this country. If there is any other cinema with pinewoods on one side, oak woods on the other and surrounded with heather and wild lilies of the valley—take me to it, particularly if its natural environment has such pleasant reactions on the persouality of its owner as this kinema in the woods of Woodhall Spa appears to have. In spite of its unique position, Captain Allport's theatre is quite successful. "Talkies" were installed a long time ago and are attracting patrons from a very wide radius. Summer business holds no terrors for Captain Allport, who can truthfully claim that the atmosphere in his romantic little theatre is fresh from the pine trees. Just imagine what that would be worth to many exhibitors in sultry industrial centres.

Shooting a Star

On Wednesday, as I was passing St. Martin's Church, my attention was caught by the unusual spectacle of a rather forlorn Leila Stewart standing in the gutter reading a newspaper. I took a second glance, and saw standing beside her an ancient camera under the focussing cloth of which a figure was composing a picture of the entrance to the church. Looking in that direction I saw the distinguished figure of George Arliss drifting into view occasionally for focussing purposes and then discreetly disappearing behind the pillars. It was rather surprising to find a topical picture of George Arliss being taken in this tedious and old-fashioned way, and I should imagine that Arliss must have contrasted this five-minute ordeal rather scornfully with the speedier methods of American pressmen. I found on enquiry that a series of photographs was being taken of Arliss in various historic London surroundings for the purpose of American publicity. A photograph was taken in the projection theatre by flashlight (shades of Sashalite!) and others in Museum Street (Arliss's birthplace), on the British Museum steps, at the Old Curiosity Shop and one or two other similar locations. At the British Museum Arliss was photographed beside the statue of George Washington there, as a topical adjunct to his new film dealing with the life of Alexander Hamilton, who was Washington's right-hand man.

A Page-Hogging Publicity!

Incidentally, Mrs. Stewart got wonderful publicity for Arliss in the *Evening News* last Wednesday, when practically an entire page was devoted to blocks and interview with him. I believe it is fairly easy to get this sort of publicity in America, but it is not often a London paper throws open its news columns so generously.

Bernstein's Burlesque

If you happen to be in Charing Cross Road early on Saturday morning you will be able to join theatrical and film stars at numerous coffee stalls, which will be lined up there to serve breakfasts. This will not indicate the commencement of a new street cafeteria, but will be the wind-up of Sidney Bernstein's gala night, which he is holding to popularise the midnight performances of "Late Night Final" at the Phoenix Theatre on Friday night. Leslie Henson, Nelson Keys, George Robey, Sidney Hayward, Maisie Gay and Cicely Courtneidge, cream of British stage and screen comedy, are attending to do a burlesque of the show after the play is finished. Those who have not laughed away their dentures will be able to eat at the coffee stalls afterwards.

No Sponsored Films Here

The heavy campaign in favour of sponsored advertising films in America has provoked the inevitable reaction. Exhibitors are reporting irritation on the part of their patrons at paying to see films which are only thinly disguised advertising. The old argument is being brought forward, by the agencies pushing these films, that since the public does not object to advertisements in periodicals there is no logical reason why it should object to advertisements in films, since in each case the advertisements make it possible to give better value to the purchaser. The second part of that argument is obviously untrue and the first part is a false comparison. If every newspaper reader were compelled to read his newspaper through, from page 1 to 16, without skipping anything, he would quickly object to advertisements. In a paper one can select and read at will; in a film programme one must see everything according to the exhibitor's choice. It is interesting to hear that many theatres in America are now displaying a notice prominently on their canopies, "No advertising or sponsored reels shown in this theatre."

OBSERVER

SPEAKING PERSONALLY

Philip Martell and his orchestra of 16 at the Orpheum, Golders Green, are being disbanded consequent upon the acquisition of that house by A.B.C., whose general policy does not include the use of orchestras in its houses. The Orpheum orchestra has always been a big attraction, being generally regarded as one of the finest in the suburbs, and is composed of instrumentalists all of whom are capable of first rate solo efforts. Martell, who has led them practically since the opening of the theatre, is himself a violinist of distinction, who has made himself thoroughly popular with Orpheum patrons. Educated at the Guildhall School of Music, he secured his first important post at the early age of 16, when he became musical director at the Biograph, Victoria. He has subsequently held a number of successful cinema and hotel appointments, culminating in that which he is now concluding. To a BIOSCOPE representative Martell was emphatic in praise of his "boys," and said he would dearly like to keep them together as a team.



Philip Martell

F. B. Boddington, general manager of the New Oxford Theatre, Manchester, has been appointed by Universal Pictures, Ltd., to fill the office of general manager of the Theatre Royal, Bolton, in addition to his present duties. His headquarters will continue to be at the New Oxford.

Noel Fleming, who has been assistant manager to E. E. Lundy for the past fifteen months, first at the Olympia and latterly at the new Forum, Liverpool, has been appointed manager of the Prince of Wales Picture House, Liverpool, in succession to W. Thornton. The cinemas named are in the A.B.C. circuit.

T. Warner Crook, assistant manager of the Trocadero, Liverpool, gave patrons of the Plaza Cinema, Allerton, a pleasant surprise a few days ago, when he was acting as relief manager for Mr. Mudge, who was on holidays. Mr. Crook is a qualified musician, having been musical director in the silent film days at some of the G.B. and P.C.T. cinemas. During the musical interlude at the Plaza he gave a fine violin selection from the stage, accompanied by the Wurlitzer organ. His playing delighted the audience.

W. Thornton, who for the last few months has been manager of the Prince of Wales Picture House, Liverpool, has transferred to the Carlton, Boscombe, another A.B.C. hall. Mr. Thornton came to Liverpool from Bournemouth. He took over his new duties on Monday.

G. G. Saddler, of Paramount Film Service, Manchester, will shortly succeed J. Anthony as general manager of the Futurist, Birmingham. A native of King's Lynn, Norfolk, he has been with Paramount at Manchester for the past six months, before which he was with East Anglican Entertainments, Ltd., at King's Lynn.

W. Garner has been appointed second operator at the Picture House, Walsall, in succession to W. Stone. He has for some time past been on the operating staff of the Regent, Hanley.

J. A. Neilson, has resigned his position as area sound inspector for Gaumont British-P.C.T. in the Midlands.

C. J. Hembrow has been appointed area sound inspector for the Gaumont British Midland Circuit in succession to J. A. Neilson. He has had a wide experience with Western Electric, for which organisation he was in France and Belgium for a considerable period. He was also for a short time sound engineer at the Rink, Smethwick.

BIOSCOPE PUBLICITY PULLS

"Last week, definitely through the medium of your paper, I entered into an arrangement with a well-known export company for the supply of kinematograph apparatus for abroad, and a letter from them received this morning has prompted me to write and place on record my deep appreciation."

W. CLARK
(Proprietor),
Central Kine-Apparatus Exchange,
130, Wardour Street, W.1.

R. H. Smith, who has represented Gaumont as a salesman on the Northern territory for several years past, recently underwent a serious operation from which he is making satisfactory progress. His many trade friends in the North will be pleased to learn that he is looking keenly forward to resuming his duties in a few weeks' time.

Joseph Anthony, who is known to Midland exhibitors as the popular manager of the Futurist, Birmingham, has left the theatre to become manager of the Brixton Astoria. A native of Edinburgh, he went to the Futurist from the Havelock, Sunderland. His stay at the Futurist will be memorable from the fact that it was under his management that the first talking picture was introduced to the Midlands in March, 1929. Before taking up cinema management, "Joe" Anthony was associated with numerous musical comedy and comic opera companies as a character actor.

W. Stone has left the operating staff of the Picture House, Walsall, to take up an appointment in Birmingham.

F. J. Studd, go-getter manager of the Beaufort, Birmingham, holidaying at Dinard, wrote THE BIOSCOPE: "In case I'm missed from the Beaufort, I'm vacationing here, where the weather is gorgeous and the cinemas punk." That must be a new colour; we've only heard of blue ones.

Harry G. Watkins, for many years with Jury-Metro-Goldwyn and recently with Gaumont at their Bristol branch, has now joined Warner Brothers as Vitaphone Shorts representative for South Wales and the West of England.

Jack Warner Coming



Jack Warner, vice-president in charge of production at Warner Brothers and First National studios, sails on the "Bremen" on Saturday next, July 18th, for London, where he will make an important announcement on Warner production plans for the next year

Harry Heath, manager of the Cinema House, Sheffield, has now made a good recovery after an attack of appendicitis.

E. Freedman, son of M. Freedman, the well-known Huddersfield exhibitor, has succeeded in passing the final examination of the Institute of Chartered Accountants.

G. Greenwood has taken over supervision of the Branch Road Picture House and the Harehills Cinema, Leeds, in succession to H. Masterman, who takes over management of Pioneer Pictures, Dewsbury. Mr. Greenwood goes to Leeds from Holmfirth.

Milton M. Matthews has relinquished his position as manager of the Plaza, Newcastle, Staffs, after serving 4½ years at that theatre. He is well known in the Potteries for his pleasing personality and general knowledge of the trade, which covers 20 years. He is one of the old school of operators, having served 15 years in that department—four years at the Cinema, Newcastle; three years at the Victoria Theatre, Hartshill; and eight years at the Kings Theatre, Newcastle (now renamed the Savoy). Mr. Matthews can be addressed at 32, Roberts Avenue, Newcastle, Staffs.

Emmeline Telford, only daughter of Councillor and Mrs. J. W. Telford, of Newcastle-on-Tyne, was married last Wednesday to Cecil C. Cuthbert, of Low Fell. Councillor Telford is well known in Northern cinema circles, being one of the directors of the Brighton Cinema, Newcastle-on-Tyne, which office he has held since it was opened in 1911.

Douglas Austen Dick, organist of the Playhouse, Edinburgh, figured as the bridegroom in a marriage that took place recently in the famous blacksmith's shop at Gretna Green. The other participant was Miss Connie Dent. Mr. and Mrs. Dick are evidently going to tie the marriage knot very securely, for they are to have a church wedding in Hanley later on in the year.

British Studios To-day

"McGlusky" in the Desert—Stewart Rome's New Part—Hagen Starts "Splinters"—"Sunshine Susie" Hold-up

B.I.P. Unit for Africa

F. W. Kraemer, who will direct the British International picture "McGlusky, the Sea Rover," leaves within a week or so for North Africa to secure desert exteriors. Equipment for a party of 20 and the necessary provisions for a month's camp are being commissioned in order that the unit may be totally independent throughout its sojourn. Guns and ammunition will be taken as a precaution against marauding tribesmen.

Technical subjects are being tested out for African conditions, and experiments are being made with a new type of camera "blimp" which will guard the gears against sand storms, and with film negative in order to ascertain how much heat it will stand before the emulsion begins to run! Portable "dark rooms" are being constructed for loading purposes, and a film stock supply will be forwarded from Elstree. Claude Friese-Greene will be in charge of the cameras. Sound technicians will be included in the unit, and it is hoped that the desert scenes will be recorded at Elstree by means of land lines and telephone relays.

McGlusky Cast

Dennis Hoey has been cast for the title role, Harold Huth will play Captain Mazarin, and Betty Amann, now playing in Hitchcock's "Rich and Strange," will appear as "The Flame of the Desert."

Stewart Rome for "Great Gay Road"?

Sinclair Hill, engaged on preliminaries for his new British production, "The Great Gay Road," which he is to make for Butchers, wrote to the *Daily Mail*, asking for suggestions from its readers as to suitable locations for the picture, in which he is anxious to incorporate some of the finest British beauty spots. To his utter surprise, he had over 3,500 replies from beauty-lovers in every part of the country; 1,500 letters arrived at the *Daily Mail* offices and 2,000 more reached Mr. Hill direct, extra clerical assistance having to be engaged to cope with the flood. One correspondent worked out a complete tour for the hero of "The Great Gay Road" and his quaint companion. Many of the suggestions were of the utmost value. Sinclair Hill's flair for originality has never been more fruitfully employed, and this splendid result is a testimony also to the interest in films which W. A. Mutch, as film critic of the *Daily Mail*, has evidently stimulated. It is anticipated that shooting on "The Great Gay Road" will begin next week, and I shall not be surprised if the principal role is taken by Stewart Rome.

"Splinters in the Navy" Starts

"Splinters in the Navy," which has just gone into production at the Twickenham studio, introduces the famous Splinters company.

Julius Hagen has secured the services of Walter Forde (by courtesy of Gainsborough) to direct this subject, the material for which has been specially written round the famous war-time comics by H. Fowler Mear.

Sydney Howard is starred in "Splinters in the Navy," and is supported by Frederic Bentley, Hal Jones, Reg Stone, Lew Lake and the Splinters chorus. There are two important female roles, which will be played by Helena Pickard (so successful as the parlourmaid in "Lord Richard in the Pantry") and Paddy Brown, a new discovery.

I understand that "Splinters in the Navy" is planned as a really big production, and James Carter promises something remarkable in the way of interior sets, while special naval facilities are being afforded for the shooting of exteriors. Sydney Blythe is cameraman, Baynham Honri chief recordist, Cyril Stanborough still cameraman, and Jack Harris will edit the picture. W. & F. will distribute the film.

Lon Chaney's Make-Up Expert

Another sure indication that the Paramount British unit now working at Elstree has been recruited to make pictures well above the established "quota" level is the engagement of M. Ernesto, one of the greatest Hollywood experts on make-up, to take charge of the make-up department. Ernesto was for ten years with Rex Ingram, and later was responsible for most of the amazing disguises which made Lon Chaney famous as an impersonator.

"Sunshine Susie" Misfortune

I am sorry to hear that Victor Saville, who started on his new Gainsborough production, "Sunshine Susie," at the Poole Street Studios last week, has been brought to a standstill by the sudden illness of his leading player, Nancy Miller. Miss Miller was taken seriously ill while on the set and was hurried to a nursing home, where an operation for peritonitis was performed by the well-known surgeon Victor Bonney. Miss Miller is making satisfactory progress, but is unlikely to be fully recovered for some time. Gainsborough are now planning to bring forward one of their other productions which Saville will direct.

Harcourt Templeton Supervises "Blue Danube"

Herbert Wilcox, director of production of British and Dominions Film Corporation, Ltd., announces that he has engaged Harcourt Templeton to supervise production of "The Blue Danube," the subject which will feature Alfred Rode and his Royal Tzigane Orchestra, now playing to enthusiastic audiences at the Dominion Theatre, and who have been honoured by Royal Command to play the waltzes at the ball at Buckingham Palace on July 16th. Their engagement has led to a petition of protest from the Musicians Union addressed to His Majesty the King.

Harcourt Templeton was associate director of A.S.F.I.'s "City of Song," and recently completed "The Bells."

It is intended to make "The Blue Danube" in English and German versions.

An "Old" Film Artist's Party

The other evening I was the guest of Mr. and Mrs. James Tinling at their home in New Cavendish Street. The name of Tinling hides the identity of a striking personality who has played small parts in British films—more for the love of it than anything—and who made an imposing Admiral in Evelyn Laye's first picture, "The Luck of the Navy." Mr. Tinling, although since



Margot Grahame in one of the beautiful sets designed for the Paramount British super "Stamboul," now nearing completion at Elstree

engaged in company promotion, with, I believe, considerable success, has never forgotten—nor been forgotten by—his friends in the film business. Many unnamed acts of kindness have endeared him to a large number of film artists. Mr. Tinling, who has also written theme songs, surrounds himself with friends drawn from literary and artistic circles, and at the party were J. B. Fagan, the well-known producer, and Mrs. Fagan; Lady Beecham and Mr. Beecham; Countess Clancarty; Princess Wiszneiwska; Mdme. Lewinskaya, the great Russian pianist; the Hon. Esmond Harmsworth; Lady Baillie; Lady Poynter; General Sir Amanda Mola; Vice-Admiral and Mrs. Taylor; Doctor Mather Thompson; Doctor White; Doctor Ethel Morton; Sir Ernest Petter; the Rev. and Mrs. Freese; and Mrs. Shuttleworth, the well-known charity hostess. Two other distinguished guests were Miss Ryan, the tennis star, and Mr. Lissant Beardmore, the first man to cross the Chanuel in a glider. A delightful programme of music included songs by Mrs. Tinling, who is possessed of a most beautiful contralto voice.

Hayes Hunter's Ascot Scenes

T. Hayes Hunter is keeping up to schedule on "The Calendar," the second of the British Lion-Gainsborough joint productions which now occupies the floor at Beaconsfield. Edna Best and Herbert Marshall make their first appearance together on the set this week, when the big Ascot Ball sequence will be shot. A huge set occupying the whole of the floor space has been erected and more than 300 extras have been engaged for this scene, which forms one of the many high-lights of the film.

Edna Best and Anne Grey, who have the leading roles, are wearing a number of lavish gowns specially designed by the famous house of Hartnell's. Ascot exteriors will be filmed during the latter part of next week.

W.H.M.



Left : Taking a look at Hyde Park from the roof of the Dorchester Hotel

Right : With Sam Eckman, Junr., and Irving Thalberg (her husband)

Norma Shearer brings Sunshine and Thalberg to London



Thalberg Anticipates No Revolution

"Improve 'Talkies' Instead"

Norma Shearer, famous Metro-Goldwyn-Mayer star, and her husband, Irving Thalberg, M.-G.-M. production chief, were the guests of honour at a brilliant trade luncheon arranged by Sam Eckman, junr., Metro-Goldwyn-Mayer's popular British chief, at the Dorchester Hotel on Wednesday last.

Miss Shearer and her husband were planning a few days in London as part of an extended European vacational tour. With a characteristic appreciation of showmanship, Mr. Eckman arranged that his London trade presentation of Miss Shearer's latest M.-G.-M. picture, "A Free Soul," synchronised with the star's visit to London, and the trade show audience was a representative one, not only because of the natural trade interest in Miss Shearer's work, but because the star herself had promised to be present.

Prior to and immediately following the luncheon at the Dorchester both Miss Shearer and Mr. Thalberg were interviewed by the Press, Miss Shearer confining her attention principally to the discussion of feminist subjects, while Mr. Thalberg dealt with the more serious problems of the trade.

To a BIOSCOPE representative, who asked Mr. Thalberg whether he had any idea what revolutionary innovation might soon be expected from Hollywood, he replied that in his opinion it was useless to look for any really radical changes until the ultimate had been reached in "talkie" production. "We have not yet," he said, "reached the highest standard attainable in the art of dialogue picture production. Our product which is coming over shortly will prove, we hope, that a distinct advance has been made on, say, our pictures of a year ago. But we believe that the public is only asking for real and sound entertainment, we do not believe that the public is asking for revolution after revolution and novelty after novelty. There is a wide range for novelty actually in the filmisation of various stories. M.-G.-M. are striving at the moment to make their range as wide as possible and to choose subjects of every calibre commensurate with sound entertainment qualities."

Mr. Thalberg was not prepared to say that television, colour, stereoscopy, wide film or any other new ideas now being toyed with by Hollywood magnates could be expected to have repercussions in the British theatre field in the near future.

In a speech which he made at the luncheon Mr. Thalberg did administer a mild rebuke to British critics, to whom he suggested that they should show "more charity" when dealing with new films.

He dealt with a few of the major difficulties facing production chiefs who are out to cater for popular taste and at the same time to make pictures of general and artistic merit, and spoke of the deep appreciation which M.-G.-M. felt for a Press which was genuinely motivated by desires to help and to develop a great industry.

Paris Season for "Outsider"

Rights for "Midnight Gentleman"

Another tribute has been paid "The Outsider," which M.-G.-M. are handling in this country, by it being accorded a full season's run at the Elysées Gaumont in Paris. Eric Hakim, who personally negotiated this run, a day or two ago showed it privately to the Press, the presentation being attended by a majority of members of the French Cabinet and eminent American visitors.

Hakim has also concluded the negotiation of territorial rights in "The Midnight Gentleman," which is the French title under which Harry Lachman has made "Almost a Honeymoon" for Hakim. Before the final cutting, the Swiss, North American and Egyptian rights were disposed of, and it has been already booked throughout France, including the Gaumont circuit in that country.

Praise for "Rebound"

Ina Claire a "Revelation"

"Rebound," Ina Claire's picture for P.D.C., is the next P.D.C. offering to be trade shown after "Sweepstakes."

"Rebound" was recently given its world premiere at the Carthay Circle Theatre, and it was hailed as a triumph for all concerned.

Florabel Muir, writing in the *New York Sunday News*, wrote :—

"In 'Rebound' Miss Claire is an honest revelation. She wears clothes as well as Constance Bennett. . . . She is vivacious, bright, witty, sophisticated, charming.

"Ames, a good actor, can still project from the screen the impression of youthful loveableness mingled with a whimsical waywardness. . . .

"Claire, Ames, Myrna Loy, Walter Walker, Hedda Hopper and Robert Williams round out a cast for 'Rebound' that it is hard to find a weak spot in. . . .

"The major share of the credit belongs to Edward H. Griffith, who has done a suave, delicate job."

Lionel Marcus Wins Cup

Keen Play at S.G.S. Meeting

Over fifty members competed for the Screen Golfing Society's Founders' Cup, at Stoke Poges, on Sunday. When three players returned cards of 74 it was thought that one of them would be the winner.

Subsequently, however, L. Marcus (proprietor of the Commodore, Hammersmith) came in with a score of 70—a very popular victory.

Twelve players competed in the novices' (over 18) section, H. Yapp recording a popular win with a score of 91, M. E. Balcon being second with 105.

The next competition is to be played at Stoke Poges on July 26th, this being a 18-hole bogey for the silver cup presented by S. Rothman. This will be the last competition until September 6th.

New Telephone Numbers

The following new 'phone numbers should be noted :—Billie Bristow, 72, Shaftesbury Avenue, W.1, Gerrard 5888-9 ; K.R.S., 30, Old Compton Street, W.1, Gerrard 3485 ; and F.B.O., 22, Soho Square, W.1, Gerrard 3912.

Two British Offerings

Ideal Trade Shows Next Week

Two British films are scheduled for trade show for next week, "The Sky Raiders" on Thursday (July 23rd) at the Astoria at 10.45, and "The Man They Couldn't Arrest" on Friday at the Phoenix at 3.

"The Sky Raiders" is a story of the attempt of a discredited young "ace" to land a bunch of flying crooks, and to procure his own reinstatement. That means blood-curdling battles above the clouds, tail-spins, parachute jumps and all the perils and excitements involved in attempts to raid an aerial express.

Lloyd Hughes and Marceline Day are the two principals engaged, and the picture promises an hour of sheer breathless enjoyment.

"The Man They Couldn't Arrest" is virile drama, with only one feminine role. Its story turns round a single-handed effort to bag a bunch of crooks. The atmosphere is thoroughly British, scenes in Kingsway, London, striking a pleasantly familiar note.

A brilliant cast enacts the various roles—Hugh Wakefield, as the monocled and slightly stammering hero who holds the police at bay; Gordon Harker, in a characteristically rich interpretation of the Cockney type; Nicholas Hannen, Garry Marsh and Robert Farquharson as a full-blooded villain.

Renee Clama, the solitary woman in the play, supplies the love romance. T. Hayes Hunter directed the picture, which was made at the Gainsborough studios.



Warner Baxter in Metro-Goldwyn-Mayer's new Cecil B. de Mille subject, "The Squaw Man," for presentation to the trade at the Palace Theatre on Tuesday next, at 8.45 p.m.

Royal Visitors at Plaza

On Sunday, Too

The views of the killjoy opponents of Sunday opening evidently do not coincide with those of leading members of Society, as evinced by attendances at the Plaza over the week-end. The house has been playing to capacity with Paramount's "Honour Among Lovers."

On Sunday evening Prince George was one of a party who bought seats at the last house, and in the same party was Lady Louis Mountbatten, who reserved twelve more seats on leaving the theatre.

"Wheelsey"

Wheeler and Woolsey, the American wise-cracking film comedians, who have come to England on a holiday trip, held a Press reception at the Dorchester Hotel on Monday, prior to making personal appearances at the Leicester Square Theatre on the same evening and at the Commodore, Hammersmith, last night (Tuesday). They are to make further personal appearances at Dublin and Glasgow before leaving for the Continent.

Asked whether they were going to work separately in the future, instead of as a team, both stated that they thought they would only appear together, and intimated that they would prefer it that way. Both were enthusiastic about their last joint picture, "Caught Plastered," which they completed shortly before sailing, and on their return to America are to go into production on a new comedy of Reno divorce.

Sunday Opening Bill (*Continued from page* 18)

THURSDAY'S SITTING

At Thursday's sitting of the Committee, the desirability of selecting films without sex appeal for showing on Sundays was urged.

The first amendment under consideration was to add "of a religious or instructive character," after the words "cinematograph entertainments," in Clause 1 (b) of the Bill, the proposer being Lieut.-Col. Arthur Heneage (Con., Lindsey, Louth). He said that the object of the amendment was to place some limitation on the powers of cinema magnates, with respect to unsatisfactory films. If the Minister should accept the amendment or modify it, then there would be the necessity of defining what was an "instructive character" if they took the question of religious films.

Speaking against the amendment, Lord Eustace Percy (Con., Hastings) said the proposer seemed to be making a very insidious mistake, which had more damaged the idea of Sunday observance than anything else. He appealed to the Sabbatarian mind that they could not possibly limit the liberty of the individual as to what he did on Sunday.

The Rev. R. M. Kedward (Lib., Ashford) agreed that to ask the whole of the film proprietors to produce films of Biblical history was not desirable. But he had looked at a great crowd of about 200 going into a cinema the previous Sunday, the film being called "Murder." When he read the synopsis of the film, he wondered what was going to happen to the generation of younger people who had been seeing that kind of film once or twice a week, week after week.

Mr. Strauss said that the last speaker had put forward a new method for the censorship of films, as altogether the present censorship was not satisfactory. He was a member of the L.C.C. Theatres Committee, and they had had numerous cases before them. It was extremely difficult to decide whether a film was of a religious or instructional character. He saw a film the other day which was very instructional—"Trader Horn"—and dealt with animal life, but there was a certain amount of sex appeal which had been put in very foolishly.

The Attorney-General (Sir William Jowitt) said that no one wanted to see a lot of sensational sex appeal films, particularly when children were present. He thought, however, that they would find that Sunday was a day when fewest children went to the cinemas. The licensing authorities under this Bill were entitled to attach such conditions about the nature of the film to be shown, and they could attach certain conditions as to films shown on Sundays.

The Rev. Gordon Lang (Lab., Oldham) supported the amendment. At present they left it to the proprietor or manager of the cinema to select, and he selected the film that would attract, and sex appeal films drew people to the box office.

After some further discussion, Col. Heneage agreed to withdraw the amendment, remarking that the amendment was drawn to make some limitation in the Clause.

Two further amendments on Clause 1, to delete "exhibitions of animals or of inanimate objects" from the scope of the Bill, and "Debate," were both negatived, one by 28 votes to 9 and the latter by 21 votes to 12.

"Black Coffee"



Characters in the Twickenham production "Black Coffee," which W. and F. will distribute. Top: Austin Trevor; centre: Richard Cooper, and bottom, Adrianne Allen. Leslie Hiscott directed and the picture is completed and ready for London presentation

Bright Comedy Releases

Talkomedies and Cartoons From Ideal

Ideal's early Autumn releases of Talkomedies are thoroughly typical of the variety and undoubted entertainment value of the series as a whole. Representing the cream of Educational's output, they fairly coruscate with stars.

What undoubtedly will be regarded as the most important of these releases is "A Hollywood Theme Song," a burlesque starring Harry Gribbon and Yola D'Avril. This two-reeler ran for many weeks at the Tivoli, was acclaimed by the lay Press throughout the length and breadth of the British Isles, and was accorded such enthusiastic publicity that it is certain to prove a big drawing-card wherever shown.

"Up a Tree" features Lloyd Hamilton, in a skit on the American endurance test craze, and "Don't Leave Home" discovers that very popular feature star, Johnny Hines, in a hilarious sequence, the result of trying ot surprise his wife by his sudden return home. "Divorced Sweethearts" is a laughable comedy featuring Marjorie Beebe and Daphne Pollard.

In "Expensive Kisses," Ideal introduce a star of the first magnitude in Eleanor Hunt (who played opposite Eddie Cantor in "Whoopce") and she in turn is supported by that equally big star—big, also, so far as avoirdupois is concerned—Bert Roach. "The Love Bargain" introduces Alberta Vaughn, who appears for the first time in an Ideal-Educational Talkomedy.

"Three Hollywood Girls," the first release of a series of three skits on life in Hollywood, has had a great reception in the United States, featuring three particularly charming young ladies, Phyllis Crane, Leota Lane and Rita Flynn.

"One Yard to Go" features Marjorie Beebe and Frankie Eastman, and "Girls will be Boys" finds a role for that elongated comedienne, Charlotte Greenwood, whose adventures as an amateur removal contractor must be seen to be believed.

"Marriage Rows" features Lloyd Hamilton and Addie McPhail. "Their Wives' Vacation" reveals a new star discovered by Mack Sennett, Pert Kelton, and the last Talkomedy on the Autumn release list is "No, No Lady," with Andy Clyde in one of his famous roles of the irate father who always seems to put his foot in it.

In addition to Talkomedies, Ideal's Sound Cinemagazine, will be released weekly from August. Many famous folk are "interviewed" in Cinemagazine for the first time, including Madeleine Carroll, Anna Neagle, John Drinkwater, Tom Walls, Edith Evans, H. de Vere Stacpoole, Marie Lohr, Esme Percy, Owen Nares, Sir Oswald Mosley, Edgar Wallace, Sir John Martin Harvey, George Robey and Dodo Watts.

The "Mickey Mouse" and "Silly Symphony" releases will continue as hitherto, while another excellent series of cartoons, the Terry-Toons, by Fred Moser and Paul Terry, set to delightful music, will be released.

The Harry Lauder Song-Films also begin their release in August, and will bring Sir Harry to the talking screen in the best-loved songs in his repertoire. They represent really living studies of the Scots comedian.

Another highly interesting and thrilling series of shorts, soon to appear on the Ideal schedule, is the Wm. J. Burns Detective Mysteries. Produced by Educational, and played by picked artists, they are true and amazing stories of crime in its many aspects, from the case book of Wm. J. Burns, the modern Sherlock Holmes, and doyen of American detectives.

For First National Only

Joe E. Brown's Future Activities

It is announced that in future Joe E. Brown, the big-mouthed comedian, will appear exclusively in First National pictures. His next picture will be "Broadminded," in which he is supported by Ona Mundon, William Collyer, jun., Marjorie White, Margaret Livingston and Thelma Todd.

The comedian is amusingly cast as a young man who is delegated to safeguard his reckless cousin from amorous entanglements. His efforts in this direction involve a whirlwind flight in a baby Austin with the reluctant cousin as a passenger. Unfortunately, the cousin's parents have mistaken a natural timidity for disinclination for feminine society, and when once the guardian feels his feet he proves to be even worse than the cousin himself.

"Broadminded" is to be trade shown at an early date.



Joe E. Brown with Marjorie White, in a scene from the forthcoming First National and Vitaphone production, "Broadminded," to be trade shown shortly

Irish Censor Relents

Wardour Films' appeal to the Irish Free State Film Censor concerning the banning of "The Skin Game" has met with satisfactory results.

A telegram from Dublin announces that "The Skin Game," after a further viewing, has been passed in its entirety by the Board.

BOX OFFICE FILM REVIEWS

Sound and Dialogue Subjects

"Sally in Our Alley"

(R.C.A. on Film.)

Offered by: *Radio Pictures.* **Produced by**: *Associated Radio Pictures (Basil Dean).* **Directed by**: *Maurice Elvey.* **Length**: 6,967 *feet.* **Release Date**: *London, January* 11, 1932. **Certificate**: *A.* **Type**: *Romantic Melodrama.* **Cast**: *Gracie Fields, Ian Hunter, Florence Desmond, Fred Groves, Gibb McLaughlin, Ben Field, Ivor Barnard, Renee Macready, Barbara Gott, Florence Harwood, Helen Ferrers.*

IN BRIEF: **Adaptation of Charles McEvoy's play, "The Likes of 'Er." Slender and unconvincing story relying entirely upon stellar appeal. Gracie Fields, alternating between comedy and drama, is not ideally cast. Moderate direction, good supporting players, three typical Fields songs and heavily applied sentiment will help the film over with industrial audiences where Gracie is popular.**

Suitability: Good average programme feature for "popular" halls.

Selling Angles: Gracie Fields' first screen appearance.

Plot: Sally Winch (Gracie Fields), of Rochdale, says good-bye to her soldier lover (Ian Hunter) who gets seriously wounded in the war, and rather than impose a burden upon his Sally, exhorts his comrade, Alf Cope (Fred Groves), to report him killed. Sally takes up a post with Sam Bilson, coffee house proprietor, of Mile End, and as waitress and entertainer she "makes" his business.

Alf Cope returns and, with a view to winning Sally for himself, tells her that her soldier lover, George Miles, is not, in fact, dead, but has married a girl "out East." Sam Bilson also tries to marry Sally, but her heart belongs to George Miles.

After ten years Miles, having been patched up by the surgeons, decides to return after all and try his luck with Sally.

But he arrives at Sally's rooms when the only occupant is Florrie Small (Florence Desmond), a film-struck, foolishly romantic little waif, whom Sally has befriended and delivered from a cruel father. Florrie's terrible home influences and her wanton romanticism induce her to tell the returned lover that Sally "has changed" and that she no longer wants him. As Sally re-enters the rooms Florrie embraces him, and Sally, misinterpreting the situation, sends him away. Later, Florrie, who has taken advantage of the embrace to relieve George Miles of his wallet, is suspected by Sally, who employs all the subtlety of a Freudian scholar in getting the real truth out of her ungrateful girl friend. Florrie confesses and, going in search of George, brings him back to his Sally just as the latter has returned to Sam Bilson's cafe to sing, after having attended as a paid entertainer a fashionable Mayfair party. George and Sally are reunited in a characteristically filmish finale on the "stage" at the Bilson establishment.

Comment: One cannot escape the conclusion that after waiting so long to make her first film, Gracie Fields ought to have been better advised concerning the story she should accept. She might, with advantage, have confined herself to a definite comedy role, for she must not be allowed to forget that she is a comedienne and not a tragedienne. Basil Dean and Maurice Elvey have done their level best to make this positively a Gracie Fields picture, but, in spite of them, the brightest piece of acting is not contributed by the star, but by Florence Desmond, to whom, in common with the rest of the supporting cast, very little scope has been given.

Gracie Fields' Sally Winch is not really a young girl waiting for her lover to return, even though he is ten long years in deciding that surgery can restore him to something approaching physical fitness for marriage. Sally is always a girl far more mature than the lover for whose return she never ceases to hope. The opening sequence lacks none of that tediousness which has marred so many otherwise good British pictures, and when, later, Maurice Elvey succeeds in infusing a little "motion" into his "picture," he, as though recognising that the story is not the ideal Gracie Fields vehicle, attempts to carry the star through episodes of pathos as though both he and the star had their tongues close to their cheeks.

The result is that the dramatic gunpowder gets damp, and where logically there should be a situation forceful in its dramatic purpose there is merely a fizzle.

In deference to the star the tragic qualities of this particular story have been treated with the utmost levity.

However, notwithstanding that the picture went so near to, while yet remaining so far from, being a really great one, "Sally in our Alley," properly exploited, will draw as the first Gracie Fields picture. It will also satisfy audiences who are more interested in personalities, and less critical concerning other factors. It misses being a big picture, but goes near enough to make one say "What a pity it was not just that bit better."

Acting: Gracie Fields is versatile enough in her own way, but she is not first and foremost an actress. In this film she proves how well she can play at being a comic singer—because she is that singer. But as a tragic sweetheart she is not convincing.

Florence Desmond proves herself a clever actress and ought to be given a bigger part at once. Ian Hunter tries hard to be the George Miles of Mile End, but lapses frequently from the lingo of the East End into that of Mr. Ian Hunter from Oxford or Cambridge.

Supporting cast is mainly good, with occasional exaggerations of Cockney brogue.

Production: Settings are quite good, much being made of contrasts between squalid East London slums (are these so picturesque though ?) and a richly appointed Mayfair home where Sally earns her first ten guinea fee as an entertainer.

Sound: Recording is of a high quality, the songs coming over as well as any we have ever heard. Of the songs themselves one can say only that they appear to be of that peculiar quality which often "catches" with the public. This applies particularly to the theme song, which, however, is "overworked" in the picture.

"The Maltese Falcon"

(Vitaphone on Disc.)

Offered by: *Warners.* **Directed by**: *Roy del Ruth.* **Length**: 7,264 *feet.* **Release Date**: *London, December* 14, 1931; *Provinces, December* 28. **Certificate**: *A.* **Type**: *Mystery melodrama, based on a story by Dashiell Hammett.* **Cast**: *Bebe Daniels, Ricardo Cortez, J. Farrell MacDonald, Otto Matiesen.*

IN BRIEF: **Long-drawn-out story of the statuette of a bird filled with gems which various thieves and tricksters try to secure, causing three murders and the imprisonment of the heroine. Complicated and unconvincing.**

Suitability: A possible attraction for some popular halls.

Selling Angles: The name of the star and the title of the film.

Plot: A private detective is consulted by a much agitated girl, who is apparently in peril, but she parries his enquiries. Her personal charm appeals to him, but though he makes advances he mistrusts her. A mysterious murder is committed. Various astute individuals call upon him and his life is threatened. He discovers that all are scheming to get possession of a statuette of great antiquity and value. Ultimately it is delivered packed in a suit case, but is found to be only a reproduction, the original being still in the East. The girl is sent to prison on a charge of murder.

Comment: This picture is puzzling rather than exciting, though there is an abundance, if not a superabundance, of sensational incidents. The early scenes, especially, though confused excite interest, but to the end the heroine remains an enigma, and when last seen is in prison with a charge of murder hanging over her head; but the details and motives for the crime are not revealed. Equally unintelligible is the reading of the character of the detective by Ricardo Cortez. Urbane and flirtatious, with a perpetual smile, frequently degenerating into a grin, this individual appears to regard the whole proceedings as a joke, and adopts a pose of careless ease even when constantly confronted by crooks with uplifted pistols.

Acting: The best performance is that of J. Farrell MacDonald, who impersonates one of the tricky fraternity. Bebe Daniels plays heroine but fails to arouse sympathy. Many minor parts are satisfactorily filled.

Production: Action takes place in comfortable interiors and concludes with a prison.

Sound: The dialogue is well recorded.

"Annabelle's Affairs"

(Western Electric Sound on Film)

Offered by: *Fox.* **Directed by**: *Alfred Werker.* **Length**: 6,792 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Farce, based on Clare Kummers' play, "Good Gracious Annabelle."* **Cast**: *Jeanette Macdonald, Victor McLaglen, Roland Young, Sam Hardy, Wm. Collier, Senr.*

IN BRIEF: **The comically frivolous adventures of a fascinating woman who fails to recognise the man she married years previously. Brilliant acting. Lavish production.**

Suitability: Delightful nonsense for any house.

Selling Angles: Jeanette Macdonald and the irresistible gaiety from start to finish.

Plot: The proprietors of the palatial hotel patronised by the bewitching Annabelle give instructions that credit for her must cease. Her lawyer calls with news that some mining shares, considered worthless, are now of great value; but she confesses they are no longer in her hands. Desperately hard up, fortune smiles on her when a stalwart stranger arrives, pursues and makes ardent love. A wealthy inebriate has advanced money on her shares and she goes to his mansion as cook. The stranger follows and is engaged as captain of the capitalist's yacht. Attempts to secure the papers, which the drunkard carries in his pocket, lead to many embarrassing scenes. Ultimately, when Annabelle is in the captain's arms, she discovers him to be the miner, now wealthy, she married years previously.

Comment: It is difficult to think of anything a good farce requires which is not to be found in this picture, for there is an adequate plot with a surprise ending, an abundance of funny incidents, clever character studies and, above all, a heroine with remarkable powers of fascination and a beautiful voice. A little inoffensive spiciness is introduced and much ridicule of capitalist ostentation, but the film is free from vulgarity or buffoonery. When the heroine narrates to her girl friends the story of her early adventure and marriage to a miner, and soon afterwards a bearded stranger arrives at the hotel and evinces anxiety to be shaved, some clear-sighted filmgoers may guess the truth, but the secret is well preserved.

Acting: Jeanette Macdonald's vivacious yet refined performance as the heroine, of course dominates the picture, but Victor McLaglen as the half-forgotten husband and Roland Young as the ever-fuddled man of wealth have very prominent parts. There is nothing remarkable in the former, but the latter presents a wonderfully minute study, consistent throughout and extremely comical. Wm. Collier, Senr., Sam Hardy and many other well-known players give admirable support.

Production: This is lavish and artistic, action taking place at a big hotel, a luxurious mansion and on board a yacht.

Sound: All voices are distinct. Miss Macdonald sings a little.

"Kick In"

(*Western Electric Sound on Film*)

Offered by: *Paramount.* **Directed by**: *Richard Wallace.* **Length**: 5,745 *feet.* **Release Date**: *December* 21, 1931. **Certificate**: *A.* **Type**: *Crook drama, based on the play by Willard Mack.* **Cast**: *Clara Bow, Regis Toomey, Wynne Gibson, Juliette Compton, Leslie Fenton.*

IN BRIEF: **The terrible trials of a young couple, who attempt to go straight, but are mistrusted and persecuted by the police. Most excellent cast. Emotional acting. Skilful direction, with good snspense values.**

Suitability: Excellent general booking.

Selling Angles: Clara Bow, the story's interest and the problem of police supervision.

Plot: When Chick emerges from prison he is met at the gates by his young wife and rapturously embraced. The couple determine to go straight, but find it difficult to avoid old associates, especially those who have been kind in hours of adversity. Chick's one-time chum steals a necklace and is mortally wounded. He takes shelter at the home of the young couple and dies there. The police rigorously cross-examine all those they suspect of knowing the whereabouts of the necklace. Ultimately it falls into Chick's possession, and he returns it to a detective who has been friendly disposed, thereby checkmating one who has been his bitter enemy. The sorely tried pair look forward to happy days.

Comment: Owing to able direction, this story is unfolded with much realism, and the many dramatic situations cause the spectator to follow the young couple's tribulations with close attention and sympathy. Chief among these is the sheltering of the dying thief at their home while they are detained at police headquarters and undergoing a brutal examination. This is followed by the wounded man's death and attempts to remove the body while the house is being watched. A finely acted scene ensues when the fact of his death is for a time concealed from his distracted mistress. For this Wynne Gibson as the latter and Clara Bow as the young wife deserve praise. Besides the appeal of the sensational, two points are well stressed, namely, the difficulty of the ex-convict obtaining a situation and gratitude towards his unscrupulous friends for aiding his wife during his prison absence, while at the same time he feels an intense desire to disassociate himself from them.

Acting: Regis Toomey plays the reformed crook, torn with conflicting emotions, with much feeling. Clara Bow as the young wife makes a strong appeal and, as stated, Wynne Gibson is excellent in an emotional part. Juliette Compton, Leslie Fenton and others fill minor roles admirably.

Production: Action takes place chiefly at the police station and the home of the young couple. The picture opens with some fine but depressing prison scenes.

Sound: The recording is perfect.

"Two Crowded Hours"

(*R.C.A. Sound on Film*)

Offered by: *Fox.* **Directed by**: *Michael Powell.* **Length**: 3,999 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Comedy drama, based on a story by Jefferson Farjeon.* **Cast**: *John Longden, Jane Walsh, Jerry Verno, Michael Hogan, Edward Barber.*

IN BRIEF: **Sensational story of a murderer's escape from prison and attempts to destroy those who gave evidence against him. Good direction, production and acting, with considerable comedy.**

Suitability: A useful programme picture.

Selling Angles: The chain of exciting incidents and delightful study of a Cockney chauffeur by Jerry Verno.

Plot: Joyce is filled with alarm when she hears that Scammel, a murderer, has escaped from prison, for her evidence had led to his condemnation and the man had vowed vengeance. Her lover, Fielding, a detective, rushes to her. Their interview is interrupted by the arrival of a taxi in which the driver has found a murdered man. He asserts the corpse is not that of the passenger who had engaged him. Fielding recognises the body to be that of a Scotland Yard detective and the crime undoubtedly Scammel's. After a series of exciting adventures at a low-class café and Joyce's narrow escape from strangulation, the fugitive is knocked down by the taxi and killed.

Comment: This little picture is a skilful blend of tragedy and comedy. Of the former there is a liberal supply, the murderer engaging the taxi and arranging for the driver's brief absence from the vehicle that the body of the stabbed detective might, after an exchange of clothes, be placed therein. Subsequently there are exciting events at the café where the criminal takes refuge temporarily. The climax is well worked up, Fielding saving his sweetheart from the murderer's clutches and chasing him until he meets his doom. But to many the Cockney humour of the driver will make a stronger appeal; his ready wit, droll comments and powers of repartee being certain to arouse laughter anywhere.

Acting: John Longden as the young detective, Jane Walsh as the heroine and Michael Hogan as the hunted criminal are all satisfactory. Anybody seeing Jerry Verno's driver will look forward for other impersonations.

Production: The staging is appropriate and well photographed.

Sound: The recording is excellent.

"Reaching for the Moon"

(*Western Electric Sound on Film*)

Offered by: *United Artists.* **Directed by**: *Edmund Goulding.* **Length**: 6,238 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Comedy drama. Story with music by Irving Berlin.* **Cast**: *Douglas Fairbanks, Bebe Daniels, Edward Everett Horton, Claude Allister, Jack Mulhall.*

IN BRIEF: **Diverting story of a genial and acrobatic New York stockbroker's first love affair, his pursuit of the girl to Europe, sudden discomfiture, but ultimate success. Brilliant acting, with funny situations, and delightful character studies. Lavish production.**

Suitability: First-class entertainment for every type of audience.

Selling Angles: Douglas Fairbanks, the comedy and strongly acted final love scene.

Plot: Larry Day's devotion to finance leaves no time for love, and he is difficult of access. A society girl makes a wager she will interview the busy man. Not only is her pertinacity rewarded, but she makes an instantaneous conquest. An invitation to dinner is accepted, though she never intends to keep the appointment, and embarks on a liner. Soon she is amazed to find Larry is also on board and making advances. When the ship is in mid-ocean the ardent stockbroker discovers she is engaged to a titled Englishman, and he feels he is "reaching for the moon." An interview between the rivals leads to a scrimmage and much excitement. Worse, he hears by wireless of a Wall Street panic. Though he knows it not, the girl's affection for her noodle fiancé is lukewarm, and, after a series of misunderstandings, he wins her heart and hand.

Comment: This is a picture to delight patrons of both sexes and all classes. Though the story is nothing but the old one of "love striving, love triumphant," it is told with such a wealth of amusing detail, beautiful staging, acrobatic nonsense, insight into character and, towards the close, absolute sincerity that the spectator has a feeling of intense satisfaction in watching the transformation of the dashing financier into an ardent Romeo, his tricks of unblushing impudence, optimism, rebuffs, uncertainties and final victory. The picture opens on delightful comedy lines, with Larry's valet (Edward Everett Horton) proving his guide, philosopher and friend, and instructing his employer in the art of love-making. These scenes are brilliantly acted and must evoke at any house peals of laughter. After this, action takes place on board the liner, giving opportunities for much realism and spectacle, presented with beautiful camera work. Especially noteworthy are the final scenes when the vessel reaches the docks and it seems all is over. Larry, a ruined man, with lacerated feelings, can only return to New York and begin life afresh. But courtesy demands a formal parting. His despondency proves a blessing, for the girl stifles her pride, confesses her love and buoys him up with prophecies of a happy and prosperous future.

Acting: Needless to say, in this picture Douglas Fairbanks has a part for which he is admirably suited. With an ever-ready smile, amusing egoism, the impudent young financier sweeps all before him, having only one thought in life—the money market. Equally energetic is the woman he is destined to woo (pleasingly impersonated by Bebe Daniels), especially when she, as an aviatrix, harangues her girl friends on the coming air race. But love disarranges everything and she apparently forgets the trophy and does not land in England. Edward Everett Horton's performance as the valet places him in the front rank of comedians, a position his admirers probably think he has occupied for some time. Many of the subordinate parts are splendidly filled.

Production: As stated, the beautiful staging is one of the picture's assets.

Sound: The recording must be pronounced perfect.

"Fascination"

(*R.C.A. Sound on Film*)

Offered by: *Wardour.* **Directed by**: *Miles Mander for Regina Films.* **Length**: 6,381 *feet.* **Release Date**: *March* 7, 1932. **Certificate**: *A.* **Type**: *Marital drama.* **Cast**: *Madeleine Carroll, Dorothy Bartlam, Carl Harbord, Kay Hammond.*

IN BRIEF: **Flimsiest of stories, in which young husband becomes infatuated with actress, but eventually returns to forgiving wife, who has learned of his illicit association. Episodic direction. Poor continuity and uninspired portrayals. Elementary dialogue variably recorded.**

Suitability: Fair average second feature booking.

Selling Angles: Madeleine Carroll's name; romantic interest.

Plot: Three years of married life still finds Vera and Larry happy and true to the code they themselves drew up before marriage. Larry's business, however, brings him in contact with Gwenda Farrell, an actress, to whose charms he promptly surrenders. His guilty association with her is discovered by the wife, who decides to keep him in ignorance of the fact. Instead, she tricks Gwenda into visiting her, and after a friendly heart-to-heart talk offers to share her husband. Here Larry appears and tells his wife everything the while Gwenda is concealed behind a nearby curtain. This is enough for his seductress, who leaves, but not without a display of affection for her from the wife.

Comment: Miles Mander has had here a particularly meagre and unconvincing story to direct, nor can it be said that he has made much use of such opportunities as were afforded him. The story as presented is difficult to follow owing to the disjointed treatment and the constant inclusion of episodes which have little or no bearing on the logical development of the plot. Views of a charming countryside are indiscriminately utilised with no justification beyond that of purely pictorial padding, with the inevitable result that story development is retarded. Some satisfaction could be felt had the story ended in anything like a moving interview between the two women. Instead we have to lose sympathy with the wife, the only worth-while character, in her feeble capitulation to the woman who has caused her such unhappiness.

Acting: Madeleine Carroll has little to do but look beautiful, and at no time resembles the vamp we presume her to be. The best piece of acting comes from Dorothy Bartlam as the simple little wife who registers the anguish she feels with telling effect. Carl Harbord makes the most of a colourless role, and Kay Hammond does her best to introduce some rather weak humour.

Production: Interiors are well mounted, including the well-appointed home of the husband, cafes and the theatre dressing-room. Lighting is occasionally overdone.

Sound: For the most part the recording is good.

"Too Many Cooks"

(R.C.A. Sound on Film)

Offered by: *Radio.* **Directed by**: *Wm. Seiter.* **Length**: 7,194 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Romantic comedy.* **Cast**: *Bert Wheeler, Dorothy Lee, Roscoe Ates, Florence Roberts, Robert McWade.*

IN BRIEF: Slight story of lovers' efforts to build their own home, a scheme well nigh ruined by constant intervention from their respective relatives. A clever situation tolerably well acted, but drawn to excessive length.

Suitability: Should make a fair comedy offering in most popular halls.

Selling Angles: Star, witty dialogue.

Plot: Albert draws up the plans for the house he hopes to share with his fiancée, Alice Cook, and the building goes on apace. Everything goes well until the arrival of Alice's host of relatives, whose constant interference is the bane of Albert's existence. To complicate matters, Albert's uncle, who is also his boss, decides to come and live with them. Quarrels ensue, the lovers part company and Albert loses his job. He manages to complete the house and is about to sell it to a pal when Alice turns up again. Better still, the uncle repents, reinstates Albert and makes over the house to him as a wedding present.

Comment: This is the bare outline of a simple little domestic comedy which will create many a laugh at the awkward predicament in which the two young people find themselves. Restricted as it is to practically the one set, the action is rather limited and repetition is at times apparent. Though not in the least original, the situation is a diverting one made interesting by witty dialogue.

Acting: Bert Wheeler is sufficiently foolish as the love-sick youth afraid to hurt the feelings of his girl or to run foul of the many relatives. Dorothy Lee's otherwise appealing performance is entirely spoilt by badly spoken lines, many of her words being difficult to understand. Perhaps the best performance comes from Roscoe Ates as the stuttering buggy-driver.

Production: The background for the story is confined chiefly to the one set, that of the house in various stages of building.

Sound: Recording throughout is first-rate.

"A Free Soul"

(Western Electric Sound on Film.)

Offered by: *M.-G.-M.* **Directed by**: *Clarence Brown.* **Length**: 8,412 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Drama.* **Cast**: *Norma Shearer, Leslie Howard, Lionel Barrymore, Clark Gable, James Gleason, Lucy Beaumont.*

IN BRIEF: Engrossing story of the infatuation of the daughter of a dipsomaniac lawyer for a leader of the underworld. Strongly emotional passages in the depth of affection existing between father and daughter, alternating with thrills of gangster activity. Excellent direction and superb characterisations by star and whole of talented supporting cast. Lavish settings. Admirable recording.

Suitability: A first-rate box-office attraction, with big appeal to every class of audience.

Selling Angles: Star and cast; strong human interest.

Plot: Jan Ashe, daughter of Stephen Ashe, a drink-sodden lawyer, is infatuated by Ace Wolfong, a gangster, and after his acquittal for murder secretly visits his apartments, where she gives herslf over completely to him. Jan's father, also, is a frequent visitor to the resort run by Wolfong, and it is here that he accidentally meets her after he has insulted Ace for having asked permission to marry her.

On their return home Jan declares her love for Ace and meets her father's abhorrence of the matter with the suggestion that if he will give up drink she will refrain from secing her lover. The bargain is struck, and the two retire to the hills, but after three months the man succumbs to temptation and passes out of the girl's life. She returns to Ace, whose brutality, consequent upon the thought that she has purposely avoided him, kills her affection. Ace threatens to expose her associations with him, but the timely intervention of Winthrop, Jan's loyal fiancé, who kills Ace, prevents this. Winthrop is tried for murder and successfully defended by the father, who, making a sensational reappearance, spares neither his daughter nor himself and dies as the result of a seizure.

Comment: Here is a film which contains every ingredient to spell success at the box-office and one that will not only delight the huge army of Shearer fans, but 95 per cent. of the rest of the picture-going public. That the story strikes a somewhat false note in the incongruity in temperament of the lovers and ends on a trial scene absurdly unconvincing in its melodramatic and loose procedure are small items which are lost in the absorbing entertainment it offers as a whole.

Clarence Brown's expert direction carries the interest along in a succession of thrills, and pathetically appealing interviews between parent and child, whose devotion to each other is exemplified in her suggested sacrifice and the father's scathing condemnation of the man who offers her marriage. Sympathy is rather centred on the gangster because of his treatment at the hands of Jan's family, and it is to be admitted that he, to say the least of it, receives a raw deal at the hands of all concerned. In a film full of moving situations it is unnecessary to make special mention of any particular episode. It is entertainment from beginning to end.

Acting: The role of Jan Ashe calls for the best in Norma Shearer, and she is never found wanting. As a girl abandoned to a life of pleasure she is an adept, but she proves equally effective as the sob-racked daughter willing to forgo everything to secure her father's happiness. The latter part is superbly played by Lionel Barrymore, whose struggles against the craving for drink provide a memorable performance. Clark Gable enhances his already enviable reputation as a gangster, and Leslie Howard does well as the quietly disposed fiancé. James Gleason dispenses a welcome touch of humour in his own inimitable way.

Production: An excellently handled attack with fire-arms between rival gangs is a big thrill. All interiors are well mounted and lend the correct colourful atmosphere. These include the court scenes and sumptuously appointed apartments. Some charming mountain exteriors are a feature.

Sound: Excellent in every department.

"Everything's Rosie"

(R.C.A. Sound on Film.)

Offered by: *Radio.* **Directed by**: *Clyde Bruckman.* **Length**: 6,324 *feet.* **Release Date**: *January* 18, 1932. **Certificate**: *U.* **Type**: *Romantic Comedy Drama.* **Cast**: *Robert Woolsey, Anita Louise, John Darrow, Florence Roberts, Frank Beal.*

IN BRIEF: Slight story of mutual affection between a quack doctor and his adopted daughter. Woolsey at his best in welter of wise-cracks both new and old. Commendable blend of hilarious nonsense and human appeal.

Suitability: Light entertainment for the popular type of house.

Selling Angles: Star's adroit fooling; romantic interest.

Plot: Doctor Droop, an habitue of fairgrounds for the purpose of disposing of quack medicines, is moved by seeing a little girl ill-treated and his intercession on her behalf results in him adopting the child. Fourteen years later we see him at another fair with the now beautiful Rosie acting as his partner in a fortune-telling booth. It is here that she meets with her first love and prevails on her indulgent guardian to take up permanent residence in the town, a suggestion to which he agrees, overcoming monetary difficulties by taking a job with the local jeweller. Subsequently he attends a reception at Billie's home, but being possessed of sticky fingers he cleans out the guests by playing a variation of the three card trick. Through the intervention of Rosie, the money is paid back, but on leaving the house he is arrested for a burglary committed at the jeweller's, and Rosie is sent to a home. By gambling with his jailer he makes his escape, rescues Rosie and leaves post haste for the next town. In the meantime the police have found out their mistake and Billie follows them in a fast car. Everything then is rosie for Rosie but not exactly for the doctor, who must henceforth plough a lonely furrow.

Comment: It is a pity that in this, Woolsey's first individual starring picture, he has not been afforded stronger support from the point of view of both cast and story. In consequence of this the film is apt to fall somewhat flat at those times which find him absent from the screen, though fortunately these are few and far between. The character portrayed is one bound to make an instant appeal to the average cinegoer, introducing as it does a heap of laughs and not a few touches of pathos. On the one side is the fairground showman bubbling over with high spirits and exhibiting few scruples where the shekels are concerned, and on the other the benevolent guardian to whom the youngster's happiness is the first consideration.

Acting: Woolsey has every opportunity to indulge in tomfoolery and is irresistible while doing so. As the thoroughly incompetent fortune-teller gulling a bevy of empty headed females, or tricking his audience by his dexterous handling of three nut-shells and a pea the while he holds them enthralled with rapid American jargon, he supplies his best screen effort to date. Anita Louise is sweet as his adopted child, though she still lacks that experience necessary to make the role convincing. John Darrow as her lover is stiff and unromantic. Others in the cast do well.

Production: The fairground exteriors are admirably arranged and supply scenes of animation throughout. Interiors include those of the booth and the well appointed rooms at the youth's home

Sound: The fact that the whole of Woolsey's quick-fire talk is quite intelligible says much for the quality of the recording. The effects are equally good.

"The Air Patrol"

(Powers Cinephone Sound on Film)

Offered by: *Equity British.* **Directed by**: *Stewart Paton.* **Length**: 5,770 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Aerial melodrama, from a story by Arthur Hoerl.* **Cast**: *Kenneth Harlan, Charles Delaney, Josephine Dunn. Richard Cramer.*

IN BRIEF: Sensational adventures of two young airmen in putting down a gang of smugglers, concluding with struggle in mid-air and parachute descent. Music, dancing and love-making.

Suitability: Provincial hall booking.

Selling Angles: The fighting, firing and climax.

Plot: Jerry and Andy receive instructions at Air Patrol Headquarters

to cross the border and wipe out a gang of smugglers, and they proceed to investigate. Their admiration for the fair esx leads them into adventures which have tragic consequences, for on visiting Pascal's Cantina their mission is suspected. Both men admire Dolores, a dancer. Andy visits the girl, is recognised, reaches his 'plane, but is shot down and dies. Jerry attempts revenge and recklessly goes to the Cantina. He narrowly misses his friend's fate, but wins the girl. Pascal, the chief villain, crashes to earth.

Comment: This picture has the merit of being well acted by experienced players, and the rapid action obscures many improbabilities. The story really hinges on the treachery or honesty of the girl, for she appears to have lured Andy to his doom. That she really saves Jerry and satisfies him that this was not the case enables him after a miraculous escape to fold her in his arms. The mid-air fight is a protracted business and somewhat confusing. However, the picture will probably offer satisfactory entertainment to unexacting patrons.

Acting: Kenneth Harlan plays Jerry and Charles Delaney impersonates Andy. Both act with sincerity. Josephine Dunn is pleasing as Dolores.

Production: This is satisfactory in every way.

Sonnd: The recording is excellent.

"East Lynne on the Western Front"

(British Acoustics on Film)

Offered by: *Gaumont.* **Directed by**: *George Pearson.* **Length**: 7,402 *feet,* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Comedy burlesque* **Cast**: *Herbert Mundin, Mark Daly, Wilfrid Lawson, Harold French Edwin Ellis, Alf Goddard.*

IN BRIEF: **In broadcast comedy vein, a group of Tommies, while out at rest, entertain their comrades with a burlesque of East Lynne. Slow development. Fair recording.**

Suitability: For the easily amused.

Selling Angles: Cast, amusing army back slang.

The Film: With no great call upon his imagination George Pearson has here allowed his sense of comedy to run riot and given us the crudest of entertainment. Allowing that a bevy of Tommies in France would naturally make a poor hash of an attempt at East Lynne, they might easily be credited with introducing a few more subtleties than this group headed by talented Herbert Mundin. For the most part laughs come from the spectacle of beefy soldiers dressed up in the weirdest of female apparel, inability to control their ill-fitting hats, and a constant urge to trip over their unaccustomed skirts.

The film opens with the now familiar estaminet scene with soldiers sheltering from the rain, passing uncomplimentary remarks to each other and generally making the best of a bad job. Then ensues a long discourse on the possibilities of producing a play and the choice of actors. Up till this time, interest is centred entirely on ribald back chat, none of which is new, having regard to the many pictures of a like nature which have gone before.

Those requiring the simplest of entertainment may find pleasure in the interpretation of the famous old melodrama, to which, by the way, it bears no resemblance, but to the more sophisticated patron it will be reminiscent of the music hall of thirty years ago, and certainly not a step in the right direction for British films.

Acting: Herbert Mundin is the film's one bright spot and it is a pity that his talents should have been wasted in such a way. Mark Daly and Wilfrid Lawson add their quota to this conglomeration of nonsense and Alf Goddard supplies plenty of cockney talk.

Production: Scenes are restricted to the cafe and the staging of the amateur actors.

Sonnd: Recording is variable, the voices at times coming over too loudly.

Short Features

"OFFICE STEPS" (*Warners*). Length: 880 feet. Release date: Not fixed. Certificate: U. Jack Thompson, etc. A bevy of fascinating damsels show more devotion to dancing than office work. Much music, rhymed dialogue and tap dancing.

"THE GREAT PANTS MYSTERY" (*Paramount*). Length: 1,427 feet. Release date: February 1, 1932. Certificate: U. Smith and Dale. The attempts of a pair of inept detectives to solve the mystery of a haunted house. Fair popular booking.

"SODA POPPA" (*United Artists*). Cartoon comedy. Length: 662 feet. Release: In series. Certificate: U. Krazy Kat's lady-love is abducted by Mr. Fox. After a desperate struggle he is vanquished and his skin becomes a necklet. Delightful caricature work.

"THE COW'S HUSBAND" (*Paramount*). Max Fleischer Talkartoon Comedy. Length: 668 feet. Release date: February 8, 1932. Certificate: U. A bull of elephantine proportions, fox-like cunning and antelope agility, triumphs in the ring. Brilliant and funny.

"SCOTCH TAFFY" (*Warners*). Length: 754 feet. Release date: Not fixed. Certificate: U. Scott Sanders. A cheerful old boy sings and indulges in amazing patter anent the peculiarities of his brother Scots. A pleasing short.

"HUMANETTES," No. 12 (*Radio*). Length: 925 feet. Release date: Not fixed. Certificate: U. The clever manipulation of these marionettes result in pleasing entertainment, in which Eddie Bordon from becoming the victim of gangsters succeeds in sending them along the paths of virtue.

"SECOND HAND KISSES" (*Radio*). Length: 1,719 feet. Release date: Not fixed. Certificate: U. Louise Fazenda stars in a knockabout comedy, in which she marries a widower. Both have a child in a home, the presence of which is unknown to either. As each suggests adopting a youngster all the kids come home on trial and proceed to wreck the place. Fairly amusing.

"A LESSON IN GOLF" (*M.-G.-M.*). Length: 868 feet. Release date: Not fixed. Certificate: U. Leo Diegal, famous American professional golfer, hands out some most interesting hints on the royal and ancient game while escorting Cliff Edwards round the course. In an effort to learn, Cliff shows us how it should not be done and nobody is more surprised than he when he holes out in one. For better class patrons but amusing for all.

"THE TWO BARKS BROTHERS" (*M.-G.-M.*). Length: 1,501 feet. Release date: Not fixed. Certificate: U. Another of those delightful "barkies" in which we are introduced to as variable and charming a set of intelligent mongrels as one could wish to see. The plot concerns a wayward young pup, kidnapped soon after birth, who becomes involved with crooks and is the one chosen to upset the equilibrium of the temperance candidate for the district attorney's job. He is about to be condemned for his crime when a fond mother turns up and saves him. Everyone will laugh at this and find it to their liking.

"ACES UP" (*Radio*). Length: 598 feet. Release date: January 18, 1932. Certificate: U. This is another very excellent cartoon of the adventures of Toby the pup. For sheer brilliance in artist's work this will take a lot of beating. The pup holds a position of authority in the ranks of an army apparently engaged in a war, and his successful aerial exploits against a fearsome enemy airman provide innumerable laughs and a series of cleverly contrived situations. A splendid fill-up for any programme.

"LEMON JUICE KNIGHTS" (*Radio*). Length: 1,872 feet. Release date: January 18, 1932. Certificate: U. The Karl Dane-George Arthur combination fail to make much of this very poor story. Dane, dining out with his wife, refuses to go home at closing time and the wife hires two men to fetch him home. In the meantime he has changed places with the waiter, who gets all the rough stuff. The action is supposed to take place in London, but the atmosphere is utterly unconvincing. Mildly amusing.

"CLASSICS OF KNOWLEDGE" (*Equity British*). Length: 850 feet each. Release date: Not fixed. Certificate: U. This is a promising series. No. 1 deals with a picturesque Mexican city and its interesting inhabitants; No. 2 is devoted to Nature studies, edited by Dr. Dilmars.

COMING TRADE SHOWS—continued from page xvi

NEWCASTLE—*continued*

WEDNESDAY, JULY 22, 1931
King of the Wild.....Wardour.....Grainger, 10.30 a.m.
Donovan's Kid.....Radio.....Queen's, 10.45 a.m.
Goldie.....Fox.....New Westgate, 10.30 a.m.

THURSDAY, JULY 23, 1931
Keepers of Youth.....Wardour.....Grainger, 10.30 a.m.
Everything's Rosie.....Radio.....Queen's, 10.45 a.m.

NOTTINGHAM

THURSDAY, JULY 16, 1931
A Free Soul.....M.-G.-M.....Scala, 11 a.m.
Why Change Your Husband?.....Warner.....Elite, 11 a.m.

FRIDAY, JULY 17, 1931
The Dancing Partner.....M.-G.-M.....Scala, 11 a.m.

TUESDAY, JULY 21, 1931
King of the Wild.....Wardour.....Scala, 10.45 a.m.
Adventures in Africa.....Warner.....Elite, 10.45 a.m.

WEDNESDAY, JULY 22, 1931
Donovan's Kid.....Radio.....Elite, 11 a.m.
Keepers of Youth.....Wardour.....Scala, 10.45 a.m.

THURSDAY, JULY 23, 1931
Everything's Rosie.....Radio.....Elite, 11 a.m.

SHEFFIELD

THURSDAY, JULY 16, 1931
The Party Husband.....F.N.P.....Central, 10.45 a.m.
Adventures in Africa.....Warner.....Union Street P.H., 11 a.m.

FRIDAY, JULY 17, 1931
A Free Soul.....M.-G.-M.....Cinema House, 11 a.m.
Sally in Our Alley.....Radio.....Regent, 10.45 a.m.
Dude Ranch.....Paramount.....Central, 10.45 a.m.

TUESDAY, JULY 21, 1931
A Night in Montmartre.....Gaumont.....Regent, 11 a.m.

WEDNESDAY, JULY 22, 1931
The Air Patrol.....Equity British.....Central, 11 a.m.
The Ridin' Fool.....Gaumont.....Regent, 11 a.m.

THURSDAY, JULY 23, 1931
Swance River.....Gaumont.....Regent, 11 a.m.
Sweepstakes.....P.D.C.....Central, 10.45 a.m.

London Trade Show Diary

THURSDAY

"Chances" ..... **F.N.P.**

Prince Edward, 3

Douglas Fairbanks, Jnr., will be seen in his first starring role as Jack Ingleside, Lieutenant in the British Army, in "Chances," First National's adaptation of the famous novel by A. Hamilton Gibbs, to be shown at the Prince Edward Theatre, to-morrow (Thursday), at 3 p.m. Young Fairbanks is stated to have done his most effective work as the English officer, who is false to his own brother for the sake of a woman. He is supported by Rose Hobart, a leading Broadway stage star, and a number of English players, including Holmes Herbert, Anthony Bushell, Edmund Breon and Harry Allen.

Five Shorts ..... **P.D.C.**

Own Theatre, 3

P.D.C. will show five shorts in their own Theatre to-morrow (Thursday), at 3 p.m.

"The Ridin' Fool" ..... **Gaumont**

Astoria, 11

A Gaumont-Tiffany Western with Bob Steele is to be trade shown to-morrow (Thursday), at the Astoria, at 11 a.m.

FRIDAY

"A Night in Montmartre" ..... **Gaumont**

Astoria, 8.30

At 8.30 p.m., at the Astoria, on Friday next, July 17th, Gaumont will present "A Night in Montmartre," featuring Horace Hodges, Franklin Dyall, Hugh Williams and Heather Angel.

"Hush Money" ..... **Fox**

Palace, 3

Fox will trade show "Hush Money," with Joan Bennett, Hardie Albright, Owen Moore, Myrna Loy and C. Henry Gordon, at the Palace, on Friday, July 17th, at 3 p.m.

Joan Bennett plays the role of a young inexperienced girl who falls an easy prey to a racketeer, falls foul of the law, and is sent to gaol. She later goes straight and marries, again falls foul of the gang, but is saved by a friendly detective.

"Lover Come Back" ..... **United Artists**

New Gallery

"Lover Come Back," the Columbia picture which will be trade shown by United Artists on Friday next, at the New Gallery, at 11 a.m., boasts a powerful cast which includes Constance Cummings, Jack Mulhall, Betty Bronson and Jameson Thomas. A drama of modern love and marriage, it is based on the modern philosophy, once a girl has a past she may as well have a good one. Gorgeous settings include swimming pools among wooded gardens and luxurious Park Avenue flats.

"Sweepstakes" ..... **P.D.C.**

Prince Edward, 3

"Sweepstakes," Eddie Quillan's first picture on the new P.D.C. schedule, will be trade shown on Friday, July 17th, at the Prince Edward Theatre, at 3 p.m. This is a novel and original comedy-drama, directed by Al Rogell, and acted with distinction by a strong cast including, apart from the star, Marion Nixon, James Gleason, Lew Cody and Paul Hurst. Much of the action of the picture—and it is an action picture in the fullest sense of the word—was filmed at the Tanforan and Agua Caliente race-tracks, and the wide sweep of the latter course and its stands crammed with cheering crowds are photographed in graphic detail.

With "Sweepstakes" P.D.C. are showing "Stout Hearts and Willing Hands," the first of the Masquers Comedy Series, two-reel comedies made like features, with stars in every part.

MONDAY

Five Shorts ..... **P.D.C.**

Own Theatre, 3

On Monday next, July 20th, P.D.C. will screen five shorts in their own theatre at 3 p.m.

TUESDAY

"Her Reputation" ..... **Paramount**

Carlton, 11

On Tuesday morning, July 21st, at the Carlton, at 11 Paramount will trade show "Her Reputation," a British production made at Elstree by London Screen Plays. "Her Reputation" is a talking film version of the famous West End success, "Passing Brompton Road," by Jevon Brandon Thomas. It was directed and adapted for the screen by Sidney Morgan.

In this story of farcical situations and brilliant wit a new screen actress, Iris Hoey, makes her film debut, and she is supported by Frank Cellier, Laurence Hanray, Malcolm Tearle and Lilian Hall-Davis.

"M' Lady," "Miscast" and "Somebody Stole My Gal" will precede the feature.

"The Squaw Man" ..... **M.-G.-M.**

Palace, 8.45

On Tuesday, July 21st, at the Palace, at 8.45 p.m., M.-G.-M. will present Cecil B. de Mille's latest masterpiece, "The Squaw Man," the new talking picture version of Edwin Milton Royle's famous play. "The Squaw Man" was one of the first De Mille successes and was made in 1914. The new version has as its leads Warner Baxter as Jim Carston, Lupe Velez as Naturich, Eleanor Boardman as Diane, Charles Bickford as Cash Hawkins, and Paul Cavanagh as Henry Wynnegate. Others in the cast are Roland Young, J. Farrell MacDonald, Mitchell Lewis and Raymond Hatton.

"The Girl in the Night" ..... **Wardour**

Phoenix, 3

An empty house which becomes mysteriously populated by strangers, who each have a different motive for their intrusion, is the scene of a series of amusing and thrilling adventures in "The Girl in the Night," which Wardour will trade show on Tuesday, July 21st, at the Phoenix at 3. The cast is headed by Henry Edwards, who also directed, and includes Dorothy Boyd and Eric Maturin.

"Goldie" ..... **Fox**

Cambridge, 3

"Goldie" will be shown by Fox at the Cambridge, on Tuesday, July 21st, at 3 p.m. Spencer Tracy and Warren Hymer, the wise-cracking comedians, are co-starred with Jean Harlow in this picture.

The story deals with the adventures of two sailor friends cruising the world on a tramp steamer. A conflict over a gold digger almost destroys the friendship between the two until Tracy is able to convince the other of the girl's real worth.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

THURSDAY, JULY 23

The Sky Raiders, A Shotgun Wedding, and Winter (Ideal), Astoria.

The Bargain (F.N.P.), Prince Edward Theatre

FRIDAY, JULY 24

The Man they Couldn't Arrest, Fresh from the Farm, and The Castaway (Ideal), Phoenix.

TUESDAY, JULY 28

Creeping Shadows (Wardour), Prince Edward Theatre.

The Hound of the Baskervilles (Ideal), Palace Theatre.



Edgar Wallace (seated) discussing his latest "talkie" thriller, "The Calendar," now being produced at the Beaconsfield Studios by T. Hayes Hunter (right). Also in the picture are Herbert Marshall, Alfred Drayton and Gordon Harker

Scottish Section

By Councillor James McBride

Larkhall "Regal" Reopens

To-morrow (Thursday) is the date of reopening of the reconstructed Regal, Larkhall. The completed house is a credit to the contractors and will provide Larkhall picturegoers with all the comforts generally expected in up-to-date cinemas. The auditorium has been skilfully decorated and the colour scheme is pleasing and restful to the eye. Twin seats have been installed in the new balcony and bright orange and pink automatically controlled curtains make a pretty setting for the screen. R.C.A. sound apparatus has been installed and the projection chamber is equipped with everything that tends to perfection in projection. The Regal will now accommodate nearly 1,000 patrons.

Miss Veronica Green Married

Veronica Green, daughter of the late George Green and Mrs. Green, Glasgow, was quietly married in St. Michael's Chapel, Moville, Ireland, last Friday to James E. McGrovy the international footballer. Members of the Trade south of the Border who were present at the memorable Glasgow Summer Conference of the C.E.A. in 1925 will remember the bride's witty speech at the Conference Banquet and the able way in which she assisted her brother, Herbert J. Green, in carrying out the duties of host. Her many friends in the Trade will join The Bioscope in wishing her all that she would wish for herself in her matrimonial career.

Clerics and Sunday Opening

Although Dunfermline exhibitors scored last winter when the question of opening on Sundays for charitable purposes came before the Civic Fathers, local clergymen are still on the warpath. The subject was raised at a meeting of the Dunfermline and Kinross Presbytery last Tuesday when the Rev. T. B. Nicholson said he thought it would be well if the Presbytery were to appoint a deputation to be in readiness to meet Dunfermline Town Council in September, when they would be considering the arrangements for Sunday concerts and entertainments next winter. It was up to them to state to the civic power what their Church stood for in the matter of Sabbath observance. It was remitted to the Social Problems Committee to arrange for a deputation as suggested.

Golden Wedding Bells

That sprightly Aberdonian, Alex D. Hay, chairman of directors of Aberdeen Picture Palace, Ltd., and his good lady provided "whoopee" to a large number of guests last Thursday evening in the Douglas Hotel, Aberdeen, to celebrate the fiftieth anniversary of their wedding. The esteem in which this leal and kindly couple are held by Northern exhibitors and by the staffs in the various Aberdeen cinemas in which Mr. Hay is chief was shown by the handsome gifts from the Aberdeen section of the C.E.A. and the numerous tangible mementoes for which the staffs had subscribed.

Hamilton Company Closing Down

Directors of Hamilton Picture House Company (Ltd.), after discussing the question of introducing "talkies," came to the decision that the terms on which talking films were rented to companies like theirs were altogether prohibitive. At a meeting of shareholders last week it was agreed voluntarily to wind up the company. One of the directors, in an interview after the decision had been reached, said the company would never have thought of winding up if a steady flow of superior silent pictures could have been guaranteed.

The Hamilton Picture House, which has been under the control of the Company, who erected it nearly 20 years ago, was one of the most popular cinemas in the ducal town until the "talkies" came. On three successive years a dividend of 85 per cent. was paid and the shareholders have been paid their original investment six or seven times over.

Opening of Playhouse, Ayr

Quite a number of cinema folk journeyed from Glasgow to Ayr last Wednesday to attend the official opening of Green's new Playhouse by Provost Wilson. The platform party included Provost Wilson, John Fairweather, architect, William Meikle, builder, and Fred Davis, the resident manager, who presided over the gathering. In his opening remarks, Mr. Davis expressed his pleasure in seeing so many old patrons and friends present, and hoped the new Playhouse would be able to satisfy their tastes in entertainment as well as the old house did.

In declaring the Playhouse open, Provost Wilson said he had felt it was his duty as Provost to come and give Messrs. Green encouragement, especially in view of the fact that he represented the burgh and Town Council. The members of the Council were very glad that Messrs. Green had the great courage to put up an edifice of this kind. It must have required a great deal of courage and showed optimism. The Council's heartiest wishes for the success of the Playhouse went to Messrs. Green. They hoped all their expectations would be fulfilled and that the public would give all the required encouragement. A place of this description was a great asset to the town.

John Fairweather, in calling for a vote of thanks to the Provost, said they had only to look round to see that Messrs. Green had carried out their purpose well. Moreover, they intended to give good service and that was the main thing. They had always been known for that. Everything had been done to ensure the safety of the public. He asked Provost Wilson to accept a silver salver, the gift of Messrs. Green, as a memento of the occasion.

Can Exhibitors Co-operate?

The question of space for advertisement in the lay Press has been receiving considerable attention, and both in Glasgow and Edinburgh a scheme of co-operation has had the effect of curtailing expenditure on Press advertisements very considerably. The cinemas in West Lothian are, however, entitled to any credit there is for giving a lead to country exhibitors as to how they can co-operate in this direction. Formerly the Cinema House and the Pavilion, Bathgate; Star Theatre, Armadale; Central Picture House, Broxburn; and the Cinema, Uphall, all occupied considerable space in the *West Lothian Courier*. The managements of the various cinemas have now come to an arrangement, whereby each house is allocated 2-in. single column, under a heading of "County Cinema Attractions." The scheme only came into operation last week, and it is therefore too early yet to judge as to its success, but it is noteworthy that the editorial columns do not carry the usual "write-ups" on the programmes at the various halls in the current issue.

Our Luxurious Divan Tub
TIP-UP EASY CHAIR
FROM 25/-
5,000 recently supplied to the leading Glasgow Cinemas.
REPAIRS AND RENOVATIONS
of all kinds carried out without interfering with business.
Keenest estimates without obligation.
Write or Phone for our representative to call
PATERSON'S LTD.
(ESTABLISHED 1832)
79, HOWARD ST., GLASGOW.
Telephone . . . CENTRAL 5289



George Arliss, with Jenner, his faithful attendant, makes up for his role in "Alexander Hamilton," Warner Brothers' picture to be seen in London shortly.

Edinburgh Exhibitors' Problems

Although Edinburgh and the East Coast trade holidays are on just now, members of the Edinburgh and East Coast Section of the Scottish Branch, C.E.A., are not on holiday bent. A meeting of the Section was held yesterday (Tuesday) in the Princes Cinema, when the application from the E.T.U., asking for an agreement to govern wages and working conditions of cinema operators, was considered. The question of valuations and other domestic matters affecting Edinburgh exhibitors also figured on the agenda. A full report will appear in next week's Bioscope.

Doing Things Better at Dunoon

Some little time ago it was mentioned herein that a new balcony and other structural alterations were planned for the Picture House, Dunoon. The work has now been completed, and Manager Higgins was a proud man last week when the "heid yins" of his company attended to see the new balcony opened. Seating accommodation has been increased by 300.

Batch of Contracts for B.T.-H.

B.T.-H. sound apparatus has evidently found favour among Scottish exhibitors, if one is to judge by the latest batch of contracts that have been fixed. The Palladium, Gallatown, Kirkcaldy, and the Picture House, Campbeltown, have been wired with this system, and both halls opened with "talkies" on Monday. The Regent, Leven, has discarded another system and changes over to B.T.-H. to-morrow (Thursday). Louis Dickson, of the Hippodrome, Bo'ness, is also changing over to B.T.-H. in the near future. Other halls that are being wired are the Picture House, Newmilns; Town Hall Picture House, Whitburn; and the New Cinema which is being opened in the Masonic Hall, Dingwall.

Another Big Super for Ayr

Following hard on the opening of Green's new Playhouse, Ayr, comes the news that a site in a prominent position in Ayr has been secured by John McAllister, the well-known Glasgow cinema magnate, who was responsible for the flotation of the Astoria, Round Toll, and the Strathclyde, Summerfield Street, Glasgow, and other Scottish halls. Mr. McAllister is managing director of most of the cinemas he is interested in, and it is an open secret that he is a strong advocate of building cinemas with over 2,000 seating capacity.

France Gives "Tit For Tat"

New Import Regulations Framed

By Our French Correspondent, Georges Clarriere.

The official cinema "year" is fixed from July 1st to June 30th, both for matters of film importation and for censorship, taxes, etc. All permits now held for foreign film exploitation in France must be put into use before July 15th. The regulations of the former Government (dated May 28, 1928) are repealed. The chief points of the new regulations are that of liberty to import films from countries where French films are freely imported; that is to say, in countries where there is no "quota" or "contingentenent," and where restrictions are met with, equal restrictions are to be applied in France. The restrictions will necessarily apply mostly in business with Great Britain, Germany and Italy. Post-synchronised films (in French language) are to be admitted only in limited numbers. Five classes of films are dealt with separately.

1. French films, entirely made in France by French producers and artistes (with certain very limited reserve).
2. Films made entirely in France or French Colonies, with casts and personnel not all of French nationality.
3. All silent films, no matter of what nationality.
4. All news reels and interest films, irrespective of nationality.
5. All films without dialogue or song, but with music on film or disc.

The Conseil Supérieur du Cinéma has yet to fix the figures of allowable importation from countries where "quota systems" are in practice. The restrictions put upon foreign films "dubbed" with French language is designed to "protect" the *real* French speaking films made in France.

Big Gaumont-Franco-Film-Aubert Profits

According to the report of the annual general meeting of shareholders in Gaumont-Franco-Film-Aubert, the firm has made a profit of just over 9,000,000 francs, yet its 100 franc shares are quoted only at 70 francs. The capital of the concern is 100,000,000 francs. The figures are difficult to understand. As to the Gaumont-Palace, the board count on a weekly profit of 75,000 francs at the lowest ebb, and from 150,000 francs to 200,000 at the highest. It was stated earlier on that the directors counted on cashing in 1,000,000 francs per week at the doors. These figures give some idea of the cost of running such a hall. Further, it was understood at the meeting that of the 35,000,000 spent on the place, two-thirds had actually been paid. Incidentally, the taxes on the hall amount to 35 per cent., which is crushing.

Combatting Unjust Censorship

Warner Brothers-First National have presented the French version of G. W. Pabst's film "L'Opéra de Quat Sous" before Government officials, M.P.'s and the elite of literary and artistic Paris, with a view to combatting unjust censorship and getting the film out to the public. The French Press, loud in its praise of the film, is pouring scathing criticism on the Censor's office.

Legal and Financial News

Common Informer Hearing To-day

Important Test Action

In the King's Bench Division on Friday, Mr. Justice Rowlatt fixed to-day (Wednesday) for the hearing of an important test case concerning the Sunday opening of cinemas under a L.C.C. licence.

The action is Orpen v. Haymarket Capitol, Ltd. Sir Patrick Hastings, K.C., said it is one of a series of test cases brought by common informers and claiming enormous sums as penalties.

Counsel added that he understood there was some question of an Indemnity Bill being passed and it would be a great convenience if the hearing could be on an early date.

Mr. Justice Rowlatt fixed the hearing for to-day (Wednesday), and remarked that he was given to understand a judgment obtained now could not be affected by the passing of an Indemnity Act.

NUNEATON DEBTOR BLAMES COMPETITION

The story of a Nuneaton man's ventures as picture house proprietor was told at Coventry Bankruptcy Court on Wednesday, when the public examination of Frank Voce, Nuneaton, took place before the Registrar, Mr. C. A. Kirby. Debtor's statement of affairs showed liabilities expected to rank of £1,512 and a deficiency of £1,495.

In reply to the Official Receiver (Mr. C. J. Band), debtor said until 1917 he was employed as a clerk. In that year he took over the tenancy of the Picture House, Stockingford, his capital at that time amounting to a few hundred pounds. The picture house was run by him successfully for three years, and in 1920 he and his wife acquired all the shares in the Picture House, Barnes, paying £3,000. About half the money was raised from the bank.

He carried on this house for three or four years, but did poor business and lost the greater part of the £3,000. He brought an action for misrepresentation and was awarded £2,100 damages and costs, but received only about £1,400. From 1920 to March, 1931, he also ran the Grand Picture House, Nuneaton, and for shorter periods picture houses at Holbrook Lane, Foleshill and Arley. He had not been extravagant, and his financial position was due to competition, intensified by the extended transport facilities and additional attractions.

The examination was adjourned until August.

CINEMA SEATS AT 9s. 10d.

E. A. Langrish & Co., commenting on a recent report in our legal columns which dealt with a case involving John Kay, of Regent Cinema, Becontree, point out that the defendant, Mr. Kay, in his evidence did not, as reported, state that "he had paid Messrs. Hamptons 9s. 10d. for cinema seats." He said that he had obtained an estimate from Hamptons of that amount.

PRISON FOR CINEMA BURGLARS

A fight between two policemen using truncheons and two men using a jemmy and a soldering iron in the office at the Clapham Pavilion Cinema, Clapham High Street, was described at London Sessions on Tuesday, when William Cooper and Henry Tate pleaded guilty to breaking and entering the cinema and to stealing from there a safe and other articles.

Two police officers patrolling Clapham High Street at 5.10 a.m. on June 8th heard noises coming from the cinema. They climbed to the roof by an emergency staircase and found that the skylight had been broken. They dropped through the skylight and, searching, found defendants in the office bending over a safe.

The Chairman (Mr. Cecil Whiteley, K.C.), sentenced both men to 18 months' imprisonment.

COUNTY COURT JUDGMENTS

The following are extracts from the official Register of County Court Judgments, but may have been settled prior to publication, which, in any case, does not imply inability to pay:—

L. & M. CINEMAS, LTD., 17, Shaftesbury Avenue, W.C., cinema proprietors, £57 10s. 11d. May 27th.

BAIZLEY, — (married woman), Kinema, Great Dunmow, film hirer, £22 7s. 7d. June 2nd.

McDOWELL, Mr. E., Picture House, Shildon, cinema proprietor, £99 1s. 5d. May 20th.

CROCKER, C. (male), 26, Victoria Grove, Southsea, cinema proprietor, £50 1s. 1d. June 5th.

GRAY, C. A. (male), Grand Cinema, Linslade, Leighton Buxzard, cinema proprietor, £16 7s. 7d. April 29th.

SOLOMONS, S. (male), Albion Cinema, 4, Albion Parade, Stoke Newington, cinema proprietor £21 7s. June 4th.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd. state that the market closed on the following quotations:—

NAME.	VALUE.	LAST WEEK.	THIS WEEK.
A. P. P. H.	ord. £1	16/4½	16/7½
Assoc. Talking Pics.	....	1/-	2/-
Assoc. British Cinemas	....	4/6	5/3
Do.	pref. £1 f.pd.	15/-	—
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/-	—	6/1½
Do.	pref. £1	—	18/6
Brit. Instr.	ord. 10/-	2/9	2/6
Do.	def. 1/-	-/9	—
Brit. Lion	def. 1/-	-/2	-/3
Do.	pref. £1	2/6	3/9
Brit. Filmcraft	ord. 5/-	—	—
Brit. & Dom.	def. 1/-	-/4½	-/6
Do.	ord. £1	2/-	3/9
Brit. Screen Prod.	5/-	—	—
Brit. & For.....	ord. 5/-	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/-	—	—
Denman P.H.	£100 7% deb.	95	95
,, Con.	"	90	90
Gaumont Brit.	ord. 10/-	7/6	10/-
Do.	7½% £1	14/6	15/-
Gainsborough	ord. £1	7/6	7/6
Do.	def. 1/-	-/7½	-/7½
Gen. Theatre	pref. £1	6/6	7/-
Do.	6½% deb.	70	70
Met. Cinema	ord. 10/-	—	—
Do.	def. 1/-	—	—
Movie Colour	....	—	-/7½
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	-/6	—
Do.	def. 1/-	-/1½	—
New Era N.P.	ord. £1	—	—
Do.	def. 1/-	—	—
P.C.T. Cons.....	7% £1	19/-	19/3
P.C.T. ...	"B" £1	18/3	18/-
P.C.T.	7½% pr.or.,£1	15/6	15/6
Stoll Th. ...	ord. 5/-	4/6	4/1½
Tussaud's ...	£1 pref	26/3	26/3
Do.	def. 1/-	4/6	5/1½
United P.T.	£1	2/1½	1/6
Do. ...	7% deb.	80	81½
Union Cinema	def. 1/-	—	—
Do. ...	10% 5/-	1/-	1/-
Welsh-P'rson-Elder ...	8% £1	-/9	- 4½
Do. —	ord. 1/-	-/1	—

"EAST LYNNE" IN THE WEST END

An unusual honour has been accorded Fox's "East Lynne," which, after a successful two weeks' run at the Regal, went into the London Pavilion on Saturday.

The London Pavilion is, of course, normally a "first-run" house.

Such recognition is a fitting tribute to the directorial powers of Frank Lloyd and the dramatic abilities of Ann Harding, Clive Brook, Conrad Nagel and Cecilia Loftus.

At the C.E.A. Meetings

Move Against Illegal Advance Bookings

General Council's New Resolution

General Release Six Months After First Showing

At the monthly meeting of the General Council, held in London on July 8th, the London and Home Counties Branch again brought to the notice of the General Council the question of installation of talking picture apparatus, and the consequent booking of films in hotels. They urged that the reply from the K.R.S., dated May 8th (which stated that provided the business was of such a nature as could not be deemed to be in competition with regular cinemas, there could be no objection to renters entering into contracts for supplying films to hotels) was unsatisfactory, as the practice was one which might spread.

H. HARGREAVES said this had been discussed in the West Lancashire Branch, as the situation was prevalent around Blackpool and seaside towns and was much deprecated.

It was recognised however that renting firms were sure to avail themselves of the few opportunities arising in this connection where they did not interfere with their regular customers.

"Schlenter" Dates

The notice of motion in the name of H. Victor Davis "That the question of 'schlenter' dates be considered," next came up for discussion.

JOHN HARRISON, previous to the debate, suggested that in view of the prevalent uncertainty as to the meaning of the word "schlenter," the wording of the notice of motion be altered to "That the question of illegal advance bookings be considered," to which course Mr. Davis agreed.

H. VICTOR DAVIS, in opening the subject, said :—

"I want us to discuss this question and see where we really are. There is not the slightest doubt that advance booking beyond the legal period is very common, is getting more common, and likely to become universal, and I want us to ask ourselves if this is good for the trade. Is it good for the administration of the Films Act? Is it not likely to stand in the way of one of the objects that we had in view when that Bill was passed into law?

"I do not want to stand upon a pedestal of virtue and say I have never done this, but I understand from men whom we all esteem, and whose names I cannot divulge, that this practice has entered into the very temple of virtue of this Association. Of course, it is due to our absurd competition with one another, the very thing which is the source of so many of our troubles is really the cause of this advance booking.

"I know men in South Wales who are booked up a year ahead, or have dates that are booked up. I need not enter into methods by which this is done; I do not want to apportion blame. It is a system which has grown up through the keen competition in various parts of the country, but it is a system likely to do the trade a great deal of injury unless we can find some way of checking it.

"I only want the General Council to consider it. I am not hurt by it, nor do I benefit by it, but it should be considered as seriously as possible to see if there is some way out."

Difficult to Get Proof

Alderman E. TROUNSON, J.P., said this particular matter had been discussed time after time, and the difficulty was to get specific instances to bring to the notice of the Board of Trade.

F. H. COOPER supplemented what Alderman Trounson had said. The difficulty was to get actual proof. If the Board of Trade could obtain that, they had promised they would take drastic action.

Major A. J. GALE: "I should like to submit to the meeting a resolution, more in the nature of a recommendation to the Joint Standing Committee—

"That no film shall be shown in the West End of London, or in the provinces, or shall be trade shown unless it is available for general release within six months of the date of the West End run, the provincial run or the trade show.

"That is in order to try and get down to it with the renters, and failing any agreement between the C.E.A. and K.R.S., I think we should communicate with the Board of Trade with a view to amending the Films Act. I do not know what Mr. Ormiston's view is, but my own is that when this Bill was being framed it was the intention that when a film was once seen either at a trade show or in the West End, it should be available to all exhibitors for booking within a period of not more than six months. I thought that was the object of the Bill.

"We know at the moment because of this overlapping the West End houses are wanting films very badly. One of the circuits has to find no less than eight films every week which are pre-release films, and all the time they are calling upon the product to such an alarming extent that the release dates are getting further ahead of time, and that may continue until something drastic happens.

"Everybody's Doing It"

"We know that if our members on the Advisory Committee press the matter sufficiently the Board will have to sit up and take notice. I heard of a case yesterday where a renting firm are releasing a film on January 27, 1932, and one house has definitely booked this particular film outside the legal period.

"We know this is going on every day; it is for our members to report the methods that are adopted by the renters. This sort of thing is going on to such an extent that I cannot understand why the excuse is always made there is no evidence. There must be evidence in this room where the same sort of thing is happening. Nearly everybody is doing it. It is having its effect upon the trade, and I think the least we can do is to pass a resolution in those terms trying to get something forcible done with the renters, and, failing that, officially to approach the Board of Trade in order to seek their assistance in carrying out the terms of the Films Act."

Captain ALFRED DAVIS, in seconding Major Gale's resolution, said, as an example, there was a film showing in the West End at the moment which was not available for release until the middle of February. The main trouble was that that film would be eight months old, and cinemas were suffering because they were showing out-of-date pictures. Major Gale's suggestion that they should be able to show films in provincial and suburban theatres within six months of their being trade shown or to the public was good.

It would fall a little hard on the West End cinemas, because they were now showing films for release in January and December, and if they do go on showing during the next couple of months it would mean duplication of films on release dates. If this could be overcome, Major Gale's suggestion would go a long way to cure the trouble of offering films for booking before their legal period.

J. LANGHAM BROWN said he realised the difficulty of the Advisory Committee in taking up cases that were not actually in writing or in the form of a contract. Everyone knew lots of things were going on but it was difficult to produce legal evidence. The situation was in some measure due to the circuits withholding dates.

In his district one of the outstanding films of the month had been booked. After they had got their dates he had received a letter from the renters pointing out that they had not definitely secured the first and asking him to accept a date which was absolutely and actually two months beyond the legal period. That had happened to his halls, and to another exhibitor in the next town. Naturally he had not fallen for this arrangement, but that was evidence that fictitious dates were being mentioned to get over that difficulty.

Beneficent Legislation Abused

F. W. MORRISON said there had always been in mind that there would be an element of fair play in the administration of the pre-release clause in the Films Act, but this was not in evidence. Certain beneficent legislation in regard to a pre-release booking had been introduced into the Act for West End houses, but he thought attention might be focused on how grievously that little bit of legislation had hurt the bulk of the exhibitors throughout the country. The evil was greater in regard to British films than American films in view of the increased quota requirements. This he considered would solve itself when there was a multiplicity of films.

There was abuse by those who got the beneficent legislation, and he thought if the members of the Advisory Committee would inform the Board of Trade of the abuse, there might be a possibility of the pre-release being tied down to a given period. If Major Gale's resolution was an effort to press home the reasons for revision of this particular thing he would have great pleasure in supporting it.

J. HARRISON said he remembered during the framing of the Bill the hours of discussion which had been given to this particular point. Colonel Wedgwood had then said that you cannot prevent a gentlemen's agreement by Act of Parliament—when he mentioned gentlemen he was not thinking of renters. The question was asked of the Attorney-General: "What is an agreement?" and he said: "An agreement is where two minds think as one," and that was as far as he could get. The best thing was to try to make an agreement with the K.R.S.

H. VICTOR DAVIS, in rising to support Major Gale's resolution, said he was glad he had introduced the subject. He had purposely not put a resolution because he wanted the question discussed from the point of view of the trade as a whole. It was a growing evil, and it was not only the unscrupulous exhibitor who was doing this, but through his action the man who wanted to honour the Act was bound to follow him. A gentleman of whose integrity there could be no doubt and of unimpeachable honour had told him not long ago that unless he followed this same method he would not have a picture worth having in his town.

He thought the question was one for consideration by the Advisory Board in its entirety and not for one particular section. The disease was growing, and had become so common that nobody thought there was any wrong in doing it, and it was because of that he had introduced the question. He thought probably some report should be published in the papers; it might even be advisable to send out a letter from the General Council pointing out the evil of the system and the desire for movement in the future, but he did not press that point now.

On being put to the meeting, Major Gale's resolution, seconded by Captain Alfred Davis, was carried unanimously.

"To Get Some Justice"

Major A. J. GALE, O.B.E. J.P., in introducing the subject of film rentals—following upon his suggestions made at the Summer Conference—under the headings of (a) formation of a co-operative booking scheme; (b) appointment of an administrator; (c) consideration of flat rate as the method of booking; (d) definition of fair percentage terms—said he wished to preface his remarks by a few words. Owing to various happenings, such as President Hoover's moratorium to save Germany from revolution and bankruptcy, the fact that the Americans had monopolised the cinemas in Canada and were carrying out a systematic boycott in relation to British films, and the criticism in their own trade paper in regard to the appointment of an administrator, he felt reluctant, knowing there was likely to be another meeting with the K.R.S. to deal with the problems or to resume the matter until every avenue had been explored to see if they could not get some justice.

It must be realised that, owing to the inactivity of the Association in pursuing a policy in connection with trying to save the smaller exhibitors in Great Britain to-day, there were hundreds who had got beyond the position of having suffered, and they would soon know that the country was swarming with writs issued against smaller exhibitors who were likely to go to the wall, several before many moons passed. It was a pathetic situation.

"Very Little Has Been Gained"

"I have felt for a long time that certain members of this Association who have approached the renters have had a very difficult task," said Major GALE. "They have to depend on coming to London once a month; they meet the renters and discuss certain problems, are put off by being told the points will be given attention, and meanwhile things proceed on the old lines, and very little, apart from the Blackpool resolution, has been gained for exhibitors.

"It is only because the renters have realised that they were extracting more from the exhibitors than they could afford to pay that they have agreed to modify their terms, but this does not apply to big films.

"The film booking situation in this country throws a good deal of discredit on the General Council for the little effort that has been thrown into it through not standing together and pursuing lines upon which we could act much more thoroughly than we do.

"I do not personally want to pursue any policy or give any publicity to my views on this matter if it is likely to have any adverse effect on the small exhibitors; but as a Britisher, I consider the one idea of the Anglo-American relationship is spelt in the word 'dollars,' and we have done nothing to see that those dollars are turned into English money in this country. Until we do more by joining hands and trying to do something upon a co-operative basis we shall not have the power to dictate terms, particularly to American houses.

"The Matter Is Urgent"

"I am prepared to support any constructive ideas to ensure profitable trading conditions, even to the closing of our books for a definite period. We have

got to do something, and I am prepared to discuss the matter if the General Council think it is the time, or, if not, to have it referred to a committee after further attempts have been made with the K.R.S. If the K.R.S. is prepared to do anything upon the lines suggested, and to administer some sort of treatment, it can be allowed to stand over for a few days, but the matter is urgent, and should be got on with without delay. I look upon every suggestion as important, and that in regard to an administrator of the utmost importance."

The CHAIRMAN regretted that it had been impossible to hold a meeting with the K.R.S. prior to the General Council meeting, but said it was hoped to meet them the following week. A scheme was being formulated by the President of the K.R.S. and himself, which he hoped would eventually lead to some sort of satisfactory solution. He could not explain it in detail for obvious reasons, but the principle underlying it was the fixing of a minimum basis of film hire which would suit every hall, and the maximum would be according to the amount the film brought in. It would involve a sliding scale, which would start at a figure that would be economically possible for every hall.

In view of the discussion, Major GALE proposed, J. R. DOVENER seconded, and it was agreed :—

"That the matter be adjourned to the next meeting of the General Council."

Next Meeting

It was arranged that the next meeting of the General Council should be held on September 9th, and that a meeting could be summoned during August at the discretion of the officers.

INSURANCE OF W.E. EQUIPMENT

The following report from the Legal, Financial and Parliamentary Committee was adopted :—

"An explanatory letter from the Western Electric Company as to insurance from consequential loss is is attached :—

Dear Mr. Gregg,

One of my members is writing to me about insuring for consequential loss in the event of fire. Is there any loss to insure against in regard to your apparatus in the event of total destruction by fire ? I presume you stipulate that the hirer shall keep it insured. What would be the position in the two following cases where the apparatus is totally destroyed by fire and the Insurance company has settled the claim ?

(1) Where the exhibitor has paid all the instalments.
(2) Where the exhibitor has paid, say, one-third of the instalments.

You, I imagine, would collect from the insurance company as the owner of the apparatus and would you replace, in case (1), a completely new equipment free of charge and, in case (2), a new apparatus with the exhibitor still liable to pay the remaining two-thirds of the instalments ?

With thanks in anticipation of the information.

(Signed) GENERAL SECRETARY

Mr. Gregg's reply was as follows :—

"Further to our telephone conversation, and replying to your letter of the 12th instant, the questions raised therein have disclosed ramifications which have had to be referred further, and until we receive a reply we shall not be able to answer your letter quite fully.

"We do not actually stipulate that the exhibitor shall keep our equipment insured at all. It is, however, held at his sole risk, so that it would be only prudent on his part to effect whatever insurance he feels he needs to cover his particular requirements. We have been advised from time to time by exhibitors that they have insured the equipment against theft, third party risks, accident and similar risks, and we have also been advised that a number of exhibitors have insured against loss of profits consequent upon fire.

"However, in the case where a theatre is rebuilt after a fire, it is not necessary for your members to have insured against any loss in regard to our apparatus as regards fire and certain other risks, since we undertake, under such circumstances, either to repair or to replace our equipment at our own expense.

"In regard to the two specific cases you mentioned, and leaving out the question of the Insurance Company having settled the claim, since this risk is borne by us, provided the theatre is rebuilt, the position would be as follows :—

(1) "Where the equipment is totally destroyed by fire and the exhibitor has paid all the instalments, we should instal another equipment free of charge in that theatre.
(2) "Where the equipment is totally destroyed by fire and the exhibitor has paid say, one-third of the instalments, we should also instal another equipment in that theatre, and the exhibitor would be liable to pay the remaining two-thirds of the instalments.

"In the cases with which we have had to deal so far, we have endeavoured to meet the exhibitor as far as possible, and have made it a practice entirely to waive the Service Charge, and to postpone the rentals in respect of the equipment over the period that the theatre is closed due to the fire, with a maximum limit of one year. This information is given without prejudice and should not, of course, be considered to constitute a precedent.

"The position as referred to above is, of course, dependent upon the exhibitor having kept to the terms of the agreement, and also provided he continues to operate the theatre after it has been rebuilt.

"The case where a theatre is not rebuilt after a fire presents a somewhat more difficult problem to us, and it is on this point that we are obtaining further information with a view to getting an entirely clear picture of the situation.

"Our actual contractual relationship with our exhibitors on this particular subject is governed by Clause 12 of the standard Agreement and Lease.

"I have endeavoured to put this preliminary answer to your queries in as specific a shape as possible, but I know you will appreciate that there are usually individual circumstances which make it necessary to deal with each case on its merits."

WHICH AUTHORITY SHALL ISSUE LICENCES ?

The following report of the joint committee on Sunday opening was adopted :—

"In regard to the Sunday Performances (Regulation) Bill now before Standing Committee B., the principal point raised up to the time of writing is the question of what authority shall be the licensing authority. The Bill places this responsibility upon county councils and county boroughs.

"On behalf of your committee, Sir Cooper Rawson moved to include boroughs and urban district councils. The debate revealed that the opinion of the Standing Committee was favourable to the extension of the number of bodies that should issue Sunday opening licences. Another method of dealing with the question was suggested by enabling the various boroughs and urban district councils, and some members want rural councils included, to send resolutions in favour of Sunday opening to the county councils. The exponent of this idea is Major Glyn, and the idea is better than including boroughs and urban district councils, as it is clear the Committee of the House of Commons would insist upon a population qualification of 15,000 or 20,000 inhabitants. Such a qualification would rule out many boroughs and urban district councils.

"Major Glyn's amendment is, however, only permissive and does not require the county council to take any action upon receipt of a resolution from any of the lesser councils within its area. Accordingly, Sir Cooper Rawson has been asked to move an amendment to provide that upon receipt of such a resolution in favour of Sunday opening, the county council *shall* issue licences in that area.

"The Attorney-General has already undertaken to include boroughs and urban district councils of a certain population as the licensing authorities, and that much has been gained. The subject will be further debated, and probably to our advantage. Various members have been interviewed, and their attitude generally on this point is most helpful. Your committee would like the members of the Sussex Branch to know and to appreciate the valuable work done by Sir Cooper Rawson.

"Standing Committee B. is making good progress considering the controversial nature of the Bill, but it will take considerable time yet. Fortunately, Parliament is not proroguing at the end of this month but adjourning. The discussions on the Bill will carry over after the summer recess.

"A comforting feature of the debates has been the insistence by the Attorney-General that the Bill is necessary, otherwise all entertainments, charging for admission on Sundays, will have to close. The Government appears to be creating the Bill not as a Cinema Bill but as one necessary to deal with an emergency to regularise the reasonable entertainments of various kinds which have been enjoyed by the public for so long."

EDUCATIONAL AND CULTURAL FILMS

The following report of the meeting with the Commission on Educational and Cultural Films was received and adopted :—

"The following members attended a meeting of the Commission on Educational and Cultural Films, as instructed by the General Council : R. V. Crow, R. E. Richards, T. Ormiston, C.B.E., W. N. Blake, H. Victor Davis, W. Gavazzi King and the General Secretary.

"It is quite clear that there is a useful body here looking for some way to co-operate with the trade.

"After considerable discussion the committee adopted a very helpful suggestion made by Simon Rowson—who had also been invited to the meeting—that a number of committees should be formed, and that these committees should investigate the particular problems and indicate the lines upon which the trade could usefully co-operate.

"We may expect in due course to hear further from any committees that are appointed, when your representatives will report again to you."

"Local Option at Their Door"

South Wales Again Discusses Sunday Bill

Naturally enough, the Sunday opening question was the major item at the monthly meeting of the South Wales and Monmouthshire Branch at Cardiff on July 3rd. H. VICTOR DAVIS, who presided, gave an explanation of the distribution of licensing authority.

Answering a question regarding the position of urban areas under the Bill, he said the Attorney-General had made it clear that there was some difficulty in distributing licensing authority to so many bodies, and, consequently, it was not possible to give Urban District Councils licensing authority. What could be done was to insert in the Bill a clause to the effect that if an Urban District Council passed a resolution in favour of Sunday entertainment the County Council would have to grant the authority. The County Council could open cinemas in their area or in any part of their area where there was a substantial demand. That was bringing local option to their doors.

The Chairman's Film

On the motion of the CHAIRMAN, a vote of thanks was accorded to J. Lindsay, of Wardour Films, for the valuable service he had rendered to the Branch in connection with the distribution of the talking film of Mr. Davis presenting the case for the non-exclusion of Wales from the Sunday Performances Bill.

FRANK TAYLOR, who seconded, said that if there were any out-of-pocket expenses incurred by Mr. Lindsay they should be met, to which the Branch agreed.

It was stated that the film had now been shown throughout the territory, and had been received with great enthusiasm.

Report on the Conference

A report of the Brighton Conference was presented by R. DOONER and supplemented by the CHAIRMAN, J. E. SPRAGUE, FRANK TAYLOR and W. BERRIMAN.

Referring to the suggestion of single features, the CHAIRMAN said he believed they would all be glad to go back to the one good feature, and give their audiences two-and-a-half hours or so entertainment.

FRANK TAYLOR : I must say with regard to Brighton there was not sufficient attention to the time-table for the Conference.

R. DOONER : We have got to realise that the London and Home Counties Branch did their best under difficult circumstances. It was a very big gathering, and I think we should thank them for their efforts.

A. B. WATTS : One thing we forgot to mention was that the next one will be an International Conference, and held in London.

Mr. DOONER : I think we ought to make a note of one thing. During our visit, Councillor Lyons, of Brighton, made elaborate preparations for the entertainment of delegates at his private residence outside Brighton. I should like to take the opportunity of saying how much the South Wales Branch delegate enjoyed it.

On the motion of the CHAIRMAN, seconded by Mr. DOONER, it was decided to express appreciation of the efforts of the London and Home Counties Branch and Councillor Lyons to make the visit an enjoyable one.

No Meeting with E.T.U.

A letter was received from the district secretary of the Electrical Trades Union, expressing the hope that the Branch could see its way to meet representatives of the Union.

A. ATTWOOD : Has the General Council not yet decided who to recognise ?

A. B. WATTS : We do not know yet who to recognise. There are about five Unions.

It was decided to reply stating that the Branch did not consider any useful purpose could be served by such a meeting.

Influence of the Branch

FRANK THOMAS raised the question of service charges for "talkie" installation. Some time ago, he said, there was a big agitation with regard to the service charges of Western Electric. He felt that it was not the individual agitation, but the influence of the Branch, that brought about a reduction. He was now of opinion that the Association should take up the same question with R.C.A.

A. B. WATTS : Why not have a shot at all the others ?

The CHAIRMAN : It certainly is our duty to put down these charges as much as possible.

On the motion of Mr. THOMAS it was decided to place the matter before the Legal and Finance Committee.

Evidence of Guarantees

J. ERNEST SPRAGUE and FRANK TAYLOR reported upon the guarantees question. They said that their efforts to discuss the subject with certain heads of renting firms while at Brighton proved abortive. There was not the slightest opportunity of discussing the matter. Some of the firms were not even represented there.

A. B. WATTS : The question of guarantees was referred to the Joint Standing Committee, which meets next week or the week after. If we can have concrete cases where these guarantees have been asked I should like them sent up.

Mr. TAYLOR : We shall be pleased to give you two definite cases.

The CHAIRMAN : Let us not take any cases to the Joint Standing Committee unless we have the full facts. Mr. Taylor says he has two cases, and they should be given to the Secretary, who will send them up.

Do Children Like "Talkies"?

N.W. Branch on a Pertinent Question

Is the cinema losing its hold on juvenile patrons? This question provided the nucleus of a short but interesting discussion at the monthly meeting of the North Western Branch of the C.E.A., held at the office of the Secretary, G. Dudley West, Liverpool, on Friday. The view was seriously put forward that children disliked "talkies" because they limited their opportunities for chatter during the show. Alderman E. TROUNSON, J.P., agreed the subject was worth discussing, but suggested that it be raised again at a later meeting.

Councillor WALTER SCOTT asked what were the experiences of other exhibitors on the point. He found on going round the theatres that there had been a substantial falling-off in the attendances of children; they did not seem to want talking pictures. If that were the case, his proposal was that the Branch should ask the General Council to use their influence to secure the production of more silent films of the "U" class, in order to meet the difficulty. Something might be done by approaching Simon Rowson on the point. It might mean making special films for the children, but even that might be worth doing.

Mr. SARONIE: Is one reason for the decline the fact that managers are not trying to get children into their theatres?

Councillor SCOTT: No, I think the reason is a psychological one. When a child goes to the cinema it wants to talk, and it can't now

Silvery Side of the Slump

The CHAIRMAN observed that all exhibitors were looking round for reasons why parents and children were not patronising the cinema as in days gone by, but they did not always realise that the picture theatre, despite the prevalent depression, was getting more than its share of trade compared with other businesses. There was general depression in industry all over the world, and money was not circulating as freely as it used to do, but the cinema industry was suffering only in a comparatively small degree.

"I can vouch for the fact that the majority of the children attending my theatre like 'talkies,'" declared C. W. PERRY.

"Give them silent pictures on a Saturday afternoon and they would resent them."

Councillor SCOTT, A. APPLETON and other members agreed that children were not supporting talking picture programmes as they did silent films, even at theatres where there had been no change in prices.

Councillor SCOTT was invited to raise the point at a subsequent meeting.

"There can be quite a useful discussion on this matter," said the CHAIRMAN.

Sunday Performanes

On the question of the Sunday Performances Bill, the CHAIRMAN said the general position is marked by two things:—(1) The strong way in which the Attorney-General is handling the Bill and resisting every amendment that might defeat its object, which is to preserve the status quo, and (2) his refusal to accept anything which will broaden the scope of the Bill. He is resisting anything which will disturb the principle on which the Bill is based.

Shortage of "U" Films

The CHAIRMAN mentioned the possibility of a shortage of "U" films. The output during May, he said, consisted of 27 "A" films and 15 "U" films. Anyone who wanted to retain the patronage of children would understand that instead of having the option of 42 pictures, he would have the choice on only 15.

Chairman's Cryptic Statement

Replying to a question concerning the trading scheme, the CHAIRMAN said there had been no new development beyond that a sub-committee had been appointed to meet the K.R.S. There were certain propositions floating about as the result of negotiations that had been going on, and if the result was on the lines all hoped, much would have been accomplished of great value to the trade in general.

"Now you have got all the indefinite information that the Council has got," added Alderman TROUNSON. "Pending these negotiations, the whole question of trading schemes, booking schemes, etc., has been held up."

Coming Revolution in "Talkie" Sets

The Chairman presented a report on the last meeting of the General Council, in the course of which he said it had been alleged that extortionate prices were being charged for the maintenance of apparatus and the renewal of parts. Many complaints had been received from various quarters, but the general answer to these appeared to be that as exhibitors had signed the contracts, they must abide by them. A sub-committee had already had an interview with Western Electric and there was one the previous day with B.T.-H.

J. R. DOVENER said he attended the meeting with the representatives of Sound Equipment. There was a discussion lasting 90 minutes on the question of service, but no conclusion seemed to have been reached. It seemed to be argued that on the general question of servicing, the company was losing money but was concerned to maintain the reputation of the B.T.-H. set.

They let it be understood that they could not relax anything in the matter of service costs. The offer was made to take over their service arrangements, but that was not accepted. Exhibitors were bound down by their contracts to pay £3 per week for three years and it appeared as if they would be held to that. It was pointed out to the company that when the present contracts expired, it was quite possible a large number of exhibitors would not wish to renew them. Mr. DOVENER said he made the suggestion that exhibitors having dual amplifiers and motor generators should receive a fortnightly or monthly visit at reduced terms, and the company promised to look into that proposal.

Menace of Obsolescence

Alderman E. TROUNSON, in reply to Mr. Saronie said he had been astounded by some of the charges which exhibitors had had to pay for service, and that remark applied rather generally. Unusual circumstances had led many to enter into what appeared extravagant contracts and now it was impossible for some of the smaller halls to run on an economic basis.

What object there could be in maintaining service charges at such a level as to leave little or no profit for the exhibitor, he could not understand? Even the best system would be obsolete in two or three years time, and at the end of that time exhibitors would be shy of placing themselves in the hands of those who to-day want their pound of flesh.

A member mentioned that he was bound by his contract to accept ten years' service at £3 10s. per week unless he bought the set.

The CHAIRMAN said he foresaw the time coming when the bulk of machines would be superseded. Some of them, if they had their time over again, would instal one machine in place of some of the expensive sets they now had. One thing was certain and that was exhibitors would not go back to the firms that have not shown much consideration for them.

A Cinema Without a Queue

Attention was called to the fact that the magistrates had forbidden queues to be formed outside the new cinema in Lime Street, and it was feared that this might be the beginning of a movement to prevent the formation of queues at other theatres in the city.

Councillor SCOTT said he considered the organised queue was much more preferable to people walking about the pavements. The Forum was the only theatre in the city not allowed to have queues.

The CHAIRMAN said he was wondering if the situation of the Forum at the corner of two busy streets had not caused the magistrates to impose the restriction. It did not by any means follow that similar action would be taken at any other cinema.

Exhibitors' Heavy Bond

Mr. EDWARDS asked if something could not be done to secure a reduction in the amount of guarantee required by the Customs and Excise authorities in respect of certified returns under the Entertainments Tax. The sum of £700 had been asked in respect of a hall with which he was connected.

Liverpool members who had been asked to guarantee much smaller sums, agreed that this was a case which justified representations being made to the authorities.

The SECRETARY, G. Dudley West, promised to handle the case for Mr. Edwards.

No Meeting in August

Members of the North Western Branch are reminded that there will be no meetings during the month of August. The next meeting is due to take place on Friday, September 11th.

Congratulations to Exhibition Committee

Birmingham Pleased With Trade's Display

A report on the Brighton Conference and Trade Exhibition at the meeting of the Birmingham and Midland Branch, on July 3rd, gave rise to much appreciatory comment from members, especially with respect to the trade exhibition.

OSCAR DEUTSCH (chairman) stated that Birmingham members were well represented at Brighton. The Conference was of a very pleasant and interesting character, and the Garden Party in particular was a very attractive affair.

A speech by one of the Birmingham members in particular was very much appreciated.

Comprehensive Exhibition

The Trade Exhibition was particularly interesting and comprehensive of all sides of the trade, from the building of cinemas to the furniture and equipment, and the Chairman suggested that congratulations should be extended to the Exhibition Committee, to the Conference Committee and to Councillor E. E. Lyons for his hospitality.

It was very interesting also to hear that the Conference next year would be held in London, and that the International Conference would be held at the same time, and he understood that the President was ambitious to make London the film centre of the world.

Percentage Booking

S. K. LEWIS stated that he was very interested in the papers read at the Conference, particularly in Major Gale's comprehensive "Systems of Film Booking." These suggestions covered the co-operative booking scheme and administrator and booking on flat rates.

Mr. Lewis states that while he was in favour of percentage bookings, such must be reasonable, as in many cases the minimum percentage plus shorts made it quite impossible for houses to show a profit.

A long discussion arose with regard to film rentals generally and the feeling was generally expressed that the minimum percentage of 25 per cent. should in many cases be reduced even to 10 per cent., as many members were losing money at 25 per cent.

Special Sub-Committee

Various suggestions were made with regard to the difficulty all members were experiencing, and it had been stated that the Renters were asking 50 per cent. even in Birmingham.

After many suggestions were made by individual members, it was resolved that a special sub-committee be appointed to consider the various suggestions and to report to a further meeting.

Councillor HEWITSON reported upon the General Council meeting held at Brighton, a full report of which has been carried in THE BIOSCOPE.

The sub-committee dealing with the position of the small halls reported that they were keeping well in touch with this matter, but were experiencing difficulties in obtaining interviews with the renters, and at the moment they had nothing definite to report.

Warwickshire Regulations

The CHAIRMAN reported the position regarding the Warwickshire Regulations, following a meeting which had been held in London of certain members affected with Mr. Norman Hart.

Expression of Sympathy

The members desired to express their deep sympathy with Mrs. Dudley Bennett on the tragic death of her son.

Tornado Relief

It was resolved to approve the action of the committee in asking all members to make a collection for the Tornado Relief Fund, and the Secretary was requested to obtain a complete list of collections.

Electricity Charges

A member reported upon the charge made in the Stourport area for electricity, and the members were of the opinion that the charge was a reasonable one.

Initialling Contracts

The same member also called attention to the request made by certain renters to initial the percentage figure on the contracts, stating that other exhibitors were doing so. Members were advised to refuse such request, as it was claimed that the signature at the foot of the contract was quite sufficient.

Next Meeting

It was resolved that the next meeting be held the last Friday in August; in the meantime the Emergency Committee would deal with any matters arising.

January Release for "Deadlock"

It is anticipated that "Deadlock," the special Butcher's Empire production, just completed at Walton-on-Thames by George King, will be trade shown some time next month.

The release date has, however, been settled in advance for January 11, 1932.

This course has been necessitated by the floods of inquiries which Butcher's have received, and the difficulty of trade showing such a subject during the holiday season.

SAYING IT — WITH PICTURES

BIOSCOPE ART SECTION STILLS FROM FORTHCOMING BOOKINGS —

SAYING IT WITH PICTURES

BIOSCOPE ART
SECTION STILLS
From FORTHCOMING
BOOKINGS —

"Lover Come Back"

Offered by UNITED ARTISTS





CONSTANCE CUMMINGS, Jack Mulhall, Betty Bronson and Jameson Thomas (his first American "talkie") are the featured players in this Columbia picture, which is to be trade shown by United Artists on Friday (July 17th), at the New Gallery, at 11.

Two New Pictures—

'THE MAN THEY COULDN'T ARREST"



HUGH WAKEFIELD, Gordon Harker, Nicholas Hannen, Garry Marsh, Robert Farquharson and Renee Clama are seen in "The Man They Couldn't Arrest," an Ideal-Gainsborough film version of "Seamark's" thriller, under T. Hayes Hunter's direction, which is said to reach new heights of excitement and suspense. It will be trade shown on Friday, July 24th, at the Phoenix Theatre, Charing Cross Road, at 3 p.m.

—From Ideal Films



'THE SKY RAIDERS"







MARCELINE DAY and Lloyd Hughes are the principals in the new Ideal picture "The Sky Raiders," said to be packed with aviation thrills, plus a tender love interest. It is due for trade showing on Thursday, July 23rd, at the Astoria, Charing Cross Road, at 10.45 a.m.

Fox's "Hush Money"

'HUSH MONEY," which Fox will trade show at the Palace Theatre on Friday, July 17th, at 3 p.m., is described as a sensational exposé of a sinister blackmailing system to which gullible visitors to New York City sometimes fall victims



Joan Bennett
Hardie Allbright
Owen Moore
Myrna Loy
Gordon Cosgrove

"Jailbirds" at the Empire

RUNNING at the Empire, Leicester Square, this week is that delicious Laurel and Hardy parody "Jailbirds," in which M.-G.-M. satirise their own successful dramatic production "The Big House." That a full-length comedy of this kind is featured at the Empire is a tribute to the amazing resourcefulness of this "greatest of all" comedy duo.







M-G-M's First
Full-length
Laurel & Hardy
Comedy

"A Night in Montmartre"



A Gaumont-Gainsborough production, made at the Twickenham Studios, "A Night in Montmartre" features Horace Hodges, with Franklin Dyall, Heather Angel, Hugh Williams and Austin Trevor. It is to be trade shown by Gaumont at the Astoria, Charing Cross Road, on Friday evening, July 17th, at 8.30.

In P.D.C.'s "Rebound"

MOODS
expressed by
INA CLAIRE







INA CLAIRE, whose P.D.C. picture "Rebound" will soon be presented to the trade in this country. Produced by Charles R. Rogers and directed by Edward H. Griffith, its premiere at the Carthay Circle is described as a triumph not only for the beautiful star, but for the supporting players, among whom are Robert Ames, Myrna Loy, Robert Williams, Hedda Hopper and Hale Hamilton.

Paramount British Film



"HER REPUTATION," a talkie version of the famous West End stage success, "Passing Brompton Road," by Jevon Brandon Thomas, is to be screened to the trade at the Carlton Theatre on Tuesday next, July 21. In the cast are Iris Hoey, Frank Cellier, Laurence Hanray, Malcolm Tearle and Lilian Hall-Davis. Sidney Morgan is responsible for adaptation and direction.

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Nomad Activities

Manchester Kinema Nomads are now preparing for their winter activities and have booked the restaurant of Manchester, Ltd., for a hot-pot supper and smoking concert on October 2nd, when H. Bushell will hand over the chairmanship to W. H. Newman. That there will be a big demand for tickets is certain, and the difficulty is likely to be satisfying the applications. On Sunday of last week, the Nomads held their first annual picnic to Norbreck Hydro, Blackpool. This was a successful affair, being attended by about 50 persons. There was a good programme of sports events and much amusement was caused by the humorous nature of the prizes. H. Bushell, W. H. Newman and Edgar Sullivan, three of the Nomads, each received a presentation, the nature of which they would probably intimate to anybody sufficiently interested to inquire. Those responsible for the outing, pleased as they were with the success they achieved, must have felt exceedingly gratified, if not embarrassed, by the unstinted praise accorded them by the guests. Harold Buxton, the fourth Nomad, was responsible for the purchase of the prizes.

Manchester Cinema's Change-over

The Park Cinema, Alexander Park, Manchester, commenced showing sound pictures over the Picturetone system last week. Two Hahn 2 projectors were installed by the Walturdaw Cinema Supply Co., Manchester.

Wardours Extending

Owing to the expansion of their business, Wardours intend to extend their office accommodation at Liverpool. Negotiations are proceeding for other offices, but if these do not conclude satisfactorily, extensions will be made to their existing offices. Arthur Sydney is the Liverpool branch manager.

Staff Annual

The staff of the Ambassador Super Cinema, Pendleton, Manchester, will hold its annual picnic on Sunday, July 26th, to Llandudno. As in previous years, the directors will probably make a contribution towards the cost of the outing.

Sacrificing 60 Seats

Alterations are to be made to the seating arrangements at the Coliseum, Southport. The change involves the removal of 60 seats from the body of the hall to allow more width between the remaining seats. This will give greater comfort to patrons. Permission to make the alterations was granted by the magistrates a few days ago.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Children and "A" Films

At a meeting of the Newcastle Education Committee last Thursday, the chairman, Sir George Lunn, referring to the admission of children to cinemas, intimated the determination of the Committee to see as far as possible that when films were passed for showing to adults only, children were not admitted to the cinemas. He pointed out that the regulations issued by the Home Office on this question had not been fully complied with on Tyneside.

J. C. Bell, chairman of the Northern Branch C.E.A., has taken the cudgels up on behalf of local exhibitors, and through the medium of the Press pointed out for Sir George's information that the Home Office regulations were being faithfully observed on Tyneside generally, as the regulations were attached as conditions to the licences of cinematograph exhibitors. Mr. Bell rightly pointed out that it does not necessarily follow that because a film was in the "A" category that it was a sex film. He also pointed out that the exhibitors were not prepared to allow Sir George Lunn or anyone else to overstep the regulations laid down by the Home Office. A recent attempt to do this had already been made by the authorities in Newcastle, but was frustrated.

Fire Chiefs Inspect Non-Inflammable Film

At the annual conference of the Institute of Fire Engineers, held in Newcastle last week, an opportunity was afforded the fire chiefs to inspect a non-inflammable film which it was claimed, if universally adopted, would make cinemas immune from fire as far as films were concerned. Henry Simmonis gave an address to the conference on the film, and pointed out that the French industry had developed a film which would not burn at all. This film was said to be clear and durable. A sample of the film was produced by Mr. Simmonis, which was inspected by the delegates with great interest. New steel cupboards which had withstood the most searching tests had been specially designed for the storage of the films.

Death of Earl of Tankerville

The trade in the North have heard with deep regret of the death of the Earl of Tankerville on Thursday. Whilst not directly connected with the trade, he could claim some association with it through the efforts of his enterprising son and heir, Lord Ossulston, who about two years ago opened a cinema on his father's estate, but at a more recent date transferred his interests to another cinema in Wooller.

R.C.A. Set for Dunston Cinema

The latest type of R.C.A. "talkie" equipment is being installed in the Imperial, Dunston-on-Tyne. The hall is controlled by F. W. Morrison, and it is anticipated that the new set will be completely installed and ready for use by August 20th.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

"Verb. Sap."

The number of people who, on one pretext or another, seek free admission to the cinemas is amazing. Clarence H. Hurst, manager of the Majestic, knows this full well, and so, while he is away on holiday, has made the task of his deputy easier by having cards printed, announcing

THE MAN WHO GIVES FREE PASSES AWAY IS ON HOLIDAY.

Don't Blame the Pictures

"Don't blame the pictures," said Mr. W. H. Barker, chairman of the Otley magistrates, when an Ilkley schoolboy, charged with thefts from electricity and gas meters, was said to be a regular frequenter of the picture houses.

A Capitol Enterprise

George Besford, manager of the Capitol, Meanwood, was enterprising enough to secure the first run in Leeds of the official film record of the Prince of Wales's Tour of the Argentine and of his opening of the exhibition at Buenos Ayres. Capitol audiences liked it immensely, and Mr. Besford was warmly congratulated on his enterprise.

Exhibitor as Mayor

The nomination (mentioned in last week's BIOSCOPE) of Alderman M. P. Cryer, the well-known Keighley exhibitor, who is also chairman of the Finance Committee of the Town Council, as Mayor of Keighley for the coming year is to go forward. Keighley is to have an exhibitor Mayor.

New Wardour Programme

Bernard Schofield, manager of the Leeds branch of Wardour Films, tells me he has fixed the following trade shows of B.I.P. films, all at the Scala:—"Fascination," July 20th; "Girl in the Night," July 27th; "Creeping Shadows," August 12th; "Bill and Coo," August 14th; "The Man at Six," August 18th; "Love Lies," August 21st; "The Flying Fool," August 28th; "The Lovelorn Lady," September 4th; "The Shadow Between," September 11th; and "Rich and Strange," September 18th.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

The Season's Topic

Holidays have formed one of the principal topics of the week in Midland cinema circles. V. I. Oliver, general manager of the Brettell Circuit, has just returned to harness following a holiday in the Mediterranean, while J. Anthony, popular manager of the Futurist, will by now have returned from a holiday spent in touring the West Coast and Wales. T. Cozens, of the Grand, Alum Rock, and A. A. Harrison, of the Tudor, King's Heath, are away on vacation, and Miss Burgess, manageress of the Imperial, West Bromwich, has returned after a holiday in Paris. Claude Solomon, Wardour's Birmingham chief, is spending a short holiday at Clifton-ville.

Only Two Silents Left

Birmingham is fast approaching the 100 per cent. mark as a "talkie" city. During the present month two more silent theatres have entered into contracts for wiring—the Globe Theatre at Barton's Arms, and the Triangle, in Gooch Street, both of which are on the Lyons circuit. R.C.A. is the equipment chosen. With these houses going "talkie" there only remain two effective silent houses in the city—the Model at Small Heath and the Bull Ring, the third remaining house—the Victoria at Small Heath—having ceased to function as a cinema some three months back.

Staff "Beanos"

The staff of the Globe, Barton's Arms, had an enjoyable day on Sunday of the past week, when they held their annual staff outing. The party of about 30 boarded a charabanc outside the cinema in the early morning, halted at Dovedale for lunch, then proceeded to Matlock, and later returned by a circular route.

* * *

The combined staff outing of the Albion, Handsworth, and the Scala, Stourbridge, will take place on Sunday, August 16th, to Alton Towers. Both theatres are controlled by George Hunter.

* * *

Decorations and Re-equipment

The Picturedrome, Darlaston, is at the present time one of the bright spots in the Darlaston area, having recently been in the hands of the decorators. The exterior is executed in light stone, with the pillars picked out in a medium tone, finishing off with a border of dark marble graining. To enhance the scheme floodlights have been placed in the dome.

* * *

The Scala, Dudley, which has been closed for some time past, is now being entirely reconditioned throughout and will reopen as a talking picture centre towards the end of August. Western Electric sound system is being installed, together with Kalee projectors.

* * *

The Palace, Tamworth, is being equipped with the Western Electric 3A sound system, together with Ernemann II. projectors. It is understood the house will open with the new equipment for the August holidays.

* * *

The Original, Alum Rock, which was recently taken over by the Mihaly Tonefilm Company as

a demonstration theatre, has just been entirely redecorated, the scheme having been executed by the Allied Arts and Crafts Guild.

* * *

The Grand, Handsworth, is at present in the hands of the decorators. The entire front when completed will be in light and dark stone, which will give a smart appearance against the light green colour of the glaze brick dado. The foyer throughout is to be finished in oak, while the main doors will take on a finish of grained oak in keeping with the inside foyer decorations.

Leicester and District

Two for Leicester

According to the census, Leicester has a population of 239,111. It has 20 cinemas. Allowing one for every 10,000 persons, there is room for at least two further cinemas. These will shortly be forthcoming, viz., in the Humberstone district, where a palatial new cinema is nearing completion, and at Wigston Road, Clarendon Park, where a site has been secured and plans prepared for a cinema to be called "The Knighton"—the name of an adjoining village and residential district. R. M. Wright and G. H. Scarborough, well known local exhibitors, are interested in the latter enterprise.

Hall for Film Society

Leicester Film Society has secured the large hall of the Working Men's College as the scene of its activities, and where it is hoped to screen the first film in October. Six monthly exhibitions have been arranged.

Souvenir

Members of the local C.E.A. who visited Elstree studios of B.I.P. recently have each received a large-sized group photograph as a souvenir of the occasion. The photo includes the whole party, together with officials, directing staff and a number of the leading artistes engaged at the studios.

South Coast

Sussex-Portsmouth Outing

The combined forces of the Sussex and Portsmouth Branches of the C.E.A. held their annual outing on Tuesday, July 7th, Henfield being the venue. A thoroughly enjoyable day was spent by a company numbering about 60.

Luncheon was served at the White Hart Hotel, of which Leslie Pearn, himself an exhibitor and a member of the Sussex Branch, is the proprietor, J. Van Koert (chairman of the Branch and delegate to the General Council) presiding.

In the afternoon a cricket match was played between Sussex (captained by Percy V. Lunch) and Portsmouth, for whom William Blake acted as skipper, the home county winning by a substantial margin. In the evening the party motored to Brighton for dinner at the Regent Restaurant, Gordon Pannell presiding. The toast of "The Sussex Branch" was proposed by the chairman, and J. Van Koert, who responded, paid a similar compliment to the Portsmouth Branch. Following the dinner a special film display depicting the day's events was presented by George Palmer.

South Wales

"Limit of Obscenity"

The Local Government Committee of the Glamorgan County Council has instructed its clerk to make a thorough inquiry into the powers of local authorities over the display of pictorial film posters. The decision was reached after a complaint by a member of the committee, the Rev. H. R. Protheroe, vicar of Bridgend, that pictorial film posters were being exhibited in public places which reached the "utmost limit of obscenity."

Just Silly

There has been a ridiculous rumour going the rounds in Cardiff to the effect that the New Imperial, Cardiff, was to be taken over by a group of city amateur repertory players and to be converted into a "Little Theatre." There is not a particle of truth in the rumour, and it is difficult to understand how it originated.

More for Swansea?

There is talk in Welsh trade circles of a new super being contemplated for Swansea, in the High Street area, and another suburban cinema in the Townhill district. I have been making inquiries, both in trade circles and in municipal circles, but can find no confirmation. I pass the talk on, therefore, for what it is worth.

Film With a Local Association

The Queen's, Cardiff, which is now being redecorated, reopens next Monday with "The Man from Chicago." It would be difficult to find a happier reopening feature for Cardiff, for the author, Reginald Simpson, is a Cardiff man and an old newspaper worker in the city.

Irish Free State

(Representative: Joseph P. Sandes, 43, St. Joseph's Place, Dorset Street, Dublin)

Tax Proposals Modified

As a result of a consultation with cinema proprietors, the Minister for Finance has modified his proposals to tax cinema entertainments. While he does not intend to alter his determination to increase the tax on film footage, he will permit cinema proprietors to increase their prices of admission within limits, without increasing the entertainment tax. One member reminded the Minister that the idea of increasing the tax was to compensate the cinemas for the loss of their orchestras, but the effect of the new attitude was to pass the tax from the film renters to the Irish public.

A "Luxury"

The Minister defended his position by saying that it was not possible for the renters and the picture houses to escape from some responsibility in the matter. After all, he was dealing with what was a luxury, and even if the demand showed a falling off, it would inflict no hardship on the community. Whatever the scale of the tax to the renters and producers, the incentive remained to fight the matter out between themselves. As to the alleged shortage of films, he was not satisfied that all sources of supply had been fully explored.

No Tax on "Human" Drama

The "human" drama and all concerts will be relieved of all entertainment tax, and with the inevitable increase in the film charges it is thought that the competition between the two forms of entertainment will be less unequal. There is nothing, however, in the terms of the new regulations which will compel the legitimate theatre or concert entertainments to pass the benefits of the tax on to the public. Should this not ensue, the public will no doubt take a serious view of the matter.

A Capitol Romance

What may be described as a little film romance is the marriage of Charles Wade, stage manager of the Capitol, to Iris Binns, one of the attractive group of Tiller Girls so long associated with the Capitol performances. Miss Binns is the daughter of the manager of the Margate Picture Theatre, and the marriage is taking place at this delightful seaside resort.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

New Terms

The Exhibitors' Section of the White Cinema Club is now once more an active body, with D. D. Young, of the Lyric, Belfast, as chairman, and J. H. Craig, of the Midland, as hon. secretary. A number of private meetings have been held recently to discuss various problems. These have been strictly private, but two decisions have been announced, the first in regard to renters' terms and the second dealing with advertising.

No Guarantees

It has been decided that no guarantees be given to renters, and that any percentage paid to a renter must include the whole programme, carriage one way, and posters. If the renter cannot supply the necessary supporting items in the way of shorts, then he is to be asked to make an allowance out of his share to cover same. What action the renters will take in the matter is not yet definitely decided upon by those affected, but it seems hardly likely that any of them will agree without first putting up a fight against the new terms demanded.

Advertising

With reference to the vexed question of advertising, the exhibitors have come to the decision that in all future advertisements in the Belfast papers exhibitors shall confine themselves to single column advertising. This differs somewhat from the old agreement, which limited the amount of space to single column space of not more than two inches. The old agreement lasted for quite a while, until the advent of "talkies" led to various houses resorting to all manner of sizes in advertisements, and the question now is how long will the present agreement last, even though there is no limit to the amount of single column space? The events of the next few weeks will decide whether the agreement will last or not. If the one just entered into is broken, then it will be a case of an advertising war costing the trade hundreds of pounds per annum.

Other Matters

The exhibitors' section proposes to carry on with its work of tackling other trade problems, and that it is resulting in the increase in interest in the club is shown by the largely increased membership. When the Ulster holiday season ends, then it will be found that the section will be even more active than it has been of late.

Paramount Plans

Paramount have altered their plans as far as their super cinema for Belfast is concerned. Originally they had intended to take over towards the end of the present year, but in view of their plans for theatres in other parts of England, they have, very wisely, decided to postpone their programme for Belfast until the end of the coming winter season, and will take over some time in the early part of next year. Work on the super will be carried out during the quiet summer months.

Falling Into Line

The Northern Government has issued an order bringing into force the same provisions as in Great Britain in regard to unemployment, health and other national insurance for cinema employees. Exhibitors wish that the Government would be a little more consistent with its step-by-step policy and fall into line with Great Britain in regard to the entertainment tax, but that is not going to be realised for a long while yet, if ever at all.

40 Years at the Door!
Is It The Record?

In THE BIOSCOPE of July 1st, R. J. Thompson, commissionaire at the A.B.C. theatre, the Gaiety, Manchester, was reported as having been engaged continuously at that theatre for 22 years. "How many in the trade can equal this?" we asked. Now we hear from J. Parkinson, licensee of the Theatre Royal Cinema, Church Street, Darwen, that one of his commissionaires has been continuously employed at that theatre for over 40 years. THE BIOSCOPE issues a friendly challenge to any doorman able to beat this continuous service record. Surely this one must be unique?

Hannah Kass in Europe

Miss Hannah Kass, Columbia's New York foreign manager, and one of the few women holding executive posts in the industry, arrived in Europe recently. Her avowed intention is to obtain a much needed rest. She is also conferring with Columbia representatives in England and the Continent on the outlook for the forthcoming year.

"Columbia in the World Market," said Miss Kass, "is a phrase whose meaning has been proved more than superficial since my previous visit. We have gone into the world market with a confidence based on ten years of steadily mounting foreign revenue."

Modern Cinema Technique

Technical News and Notes

Lighting Control by P.E. Cells

The use of the photo cell for the automatic control of street lighting has now passed the experimental stage, and in many areas very promising results have been secured. Lighting engineers are now working on the adaptation of the same principle for interior lighting. The lighting of schools, factories, restaurants and cafés is usually left to the discretion of one individual, and forgetfulness, preoccupation or a misguided sense of economy may all result in the lighting-up moment being postponed too long. Yet actually, of course, the precise instant for lighting up ought not to be a matter of taste or preference, but simply one of general illumination, and therefore to be decided with scientific accuracy. Within the last few weeks a device has been developed, based on the use of a photo electric or Selenium cell equipped with an amplifier and subject to light from every direction. This device can be adjusted to turn on the light whenever illumination falls below a pre-determined value. There are limiting conditions for a device of this kind. First, the natural illumination at which the unit turns on the light should at least be equal to and never less than the artificial illumination. Secondly, the natural illumination on the increase of which the unit turns off the artificial light should be, approximately, twice the turn on value.

Standard Release Print Changes

As a result of recent activities of the Standard Release Print Committee of the Academy of Motion Picture Sciences, an announcement will probably be made during the next few days of considerable importance to every theatre owner and projectionist. The committee is expected to make a decision on a new size for change-over cues, probably making them smaller. A number of test reels have been made up, based on recommendations made by projectionists in response to an Academy questionnaire, and the final decision will be reached after these test films have been examined. Another technical change expected to emanate from the same source shortly will have to do with the setting up of a new aperture size for cameras. Experts have been at work for months seeking a way to reframe the photographic image so as to absorb the sound track area. The fixing of a new aperture size will probably permit producers to build sets on new and more economical lines.

Watching the Arc

I wonder why so many projectionists put up with amateurish, makeshift methods of watching the arc burning? Perhaps because they are unaware that a very beautifully constructed crater reflector is produced. It is made by Zeiss Ikon, of Dresden, and distributed by Walturdaw. It can be attached quite easily to the side of the lamphouse and enables the projectionist to focus an erect, and laterally unreversed, image of the crater on any convenient wall or ceiling surface. Some projectionists do this sort of thing with the aid of a small mirror, but few of them ever get a properly focussed image. And until you have studied a properly focussed image of your crater, it is likely you will not be getting the best, or steadiest, results from your arc. The optical system of the Zeiss Ikon reflector is very interesting. In addition to the lenses, two prisms are mounted, one at either end of the tube. The tube is adjustable for focussing, and is eccentrically centred to ensure the correct working of the prisms.

The cost—five guineas—may frighten some people, but the reflector will pay for itself. It permits the arc to be studied and adjusted in a manner which is otherwise quite impossible. The saving in carbons, and improved screen results from better illumination, may surprise those whose methods of arc feeding are at present of the happy-go-lucky, hit-or-miss, order.

Colour Photography Unsatisfactory

It is a curious commentary on the many colour systems in existence that none of them quite measure up to the needs of scientific recording. A recent expedition to Africa has been endeavouring to get the colours of the Ruwenzori Range in the Belgian Congo—the most important range of mountains on the African continent. The question of what colour process should be used was fully discussed, and it was finally decided that colour notes, taken on the spot and afterwards translated by painting the slide, would furnish results superior to any process of colour photography. The method pursued was this. Immediately the photograph was taken, very full and careful notes were made both by description and by matching as many colours as possible. The colour notes for a single photograph often ran to several hundred words and the results, though looking rather unnatural, are declared to be a faithful representation.

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European Patrons More Critical of Sound

M. C. Batsel, chief engineer to R.C.A. Photophone, has just returned to the States from a long European visit. He has expressed the opinion that patrons of motion picture theatres in England, France and Italy are much more particular about the quality of sound reproduction than are patrons of theatres in the United States. Europeans have become sound conscious, he says, and as a result inferior apparatus is being replaced.

Modern Precision Limits

Bell & Howell manufacturing precision is maintained at a very high standard. Certain parts of their camera equipment are held to a tolerance of 1/10,000th of an inch. Inspectors see that no lapses in tolerance are permitted in these or other instances. A Filmo 70 Camera, for example, is inspected over 2,500 times during its manufacture. Intensive efforts are made to bring the individual worker to recognise the importance of accuracy by educational methods, the stimulation of individual and departmental pride and continuous inspections.

Encouraging Manager Initiative

There is another agitation in America at the moment against the principles of circuit operation. Harold B. Franklin is only one of a number of leading American executives who are setting themselves against the dangers of centralised control. Theoretically, it is said there is nothing wrong with circuit theatre operation, but actually the system proves entirely wrong, killing individualism and showman personality. In an effort to stimulate individual enterprise at the present moment, R.K.O. is offering a free vacation to Europe and a ten-day stay here, with all expenses paid, to the theatre manager whose box-office shows the biggest increase for July. A plan of campaign has been outlined for the managers competing for the Honour Award. A similar scheme in this country would be enormously popular and would doubtless in the end prove profitable to the company bold and generous enough to initiate it.

New Flash Lamps

Some months ago in these columns I described Sashalite lamps, which had been put out by Alec Stewart. These lamps are the modern substitute for the old-fashioned flashlight powder for the taking of still photographs. They consist of crumpled aluminium foil in an ordinary lamp bulb containing a quantity of pure oxygen. There is a short incandescent lamp filament of 1.5 volt rating, which serves to ignite the mixture. They are cheap, thoroughly efficient, noiseless and smokeless, and I am more than a little surprised that they have not been the cause of flash powder, with its attendant dangers, being prohibited in this country. In America they are put out under the name of Mazda Photoflash, and they can be operated by a battery of any voltage from 1.5 to 125 volts without risk. A recent paper reported in the S.M.P.E. Journal shows that, though the light intensity reaches a peak value of nearly 5,000,000 lumens, the average rate of emission is about 2¼ million lumens. A peculiarity of the lamp is that its visible and infra-red energy is sufficient to flash other similar lamps immediately adjacent. Advantage has been taken of this when it is desired to increase the light output, by having additional lamps spaced within ½ in. of the lamp at the centre of a reflector, but having no electrical connection with the flashing circuit. When the centre lamp is flashed, the others flash as well, in the same manner as if they had been flashed electrically.

An Invaluable Studio Accessory

These lamps have endless possibilities. They can be "fired" under water and generally used in places such as mines, heretofore forbidden to the photographer because of the risk of an open flame. One lamp supplies ample light for all ordinary presswork when the lens is working at about f 4.5, and in general practice one lamp is found sufficient for over 200 sq. ft. of floor area. A reflecting screen or a second lamp farther away from the subject serves to lessen the shadow and soften the contrast. The whole device only weighs a few ounces, with its igniting battery. The other day I saw some portrait studies taken in this way on the staircase of a renting organisation in Wardour Street which for softness and brilliancy might have been taken under ideal studio conditions.

Marvellous Surgical Film

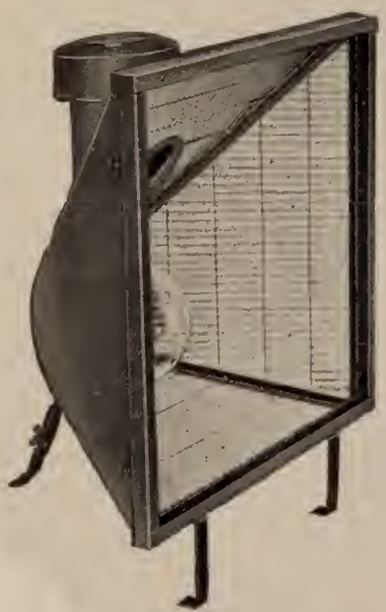
The other day, thanks to the unfailing courtesy of Western Electric, I had an opportunity of seeing a brilliant sound film of the operation of Caesarean Section. The operation is for the removal of a foetus from the uterus by an abdominal incision and has its name from a legend of its employment at the birth of Julius Caesar. The film was vastly superior in lighting and visibility to any similar film I have seen. The camera was immediately over the operating table, and since the surgeon had to exercise some care to keep out of the line of sight, it is not too much to say that every viewer of the film actually had a better view of the operation than the surgeon himself. From a student's point of view the film was ideal. Instead of craning forward for an occasional distant glimpse of the operation between the shoulders of nurses, dressers and surgeons, he had a close-up view uninterrupted for a single second during the entire operation. Altogether five or six children were born in front of the camera to illustrate methods of dealing with different presentations, and the brilliant photography, combined with the surgeon's running commentary, gave an unforgettable picture of the Caesarean problems and the surgeon's resources for tackling them. No one who has been privileged to see this film can fail to be a humble convert to the possibilities of talking films for teaching surgery. One man has seen this film nearly a hundred times and has learned something new each time. If the average surgeon-student sees one Caesarean a year he is lucky.

The Replacement Game

There is keen rivalry among the more important makers of sound reproducing equipment lest one of their sets should be replaced in favour of a rival and possibly cheaper make. So far, most of the major firms have managed to avoid it, though one firm had a near squeak when a customer reported on Friday night that he was a bit disgusted with his equipment and had arranged for another make to be installed on Monday. Within a few hours a squad of engineers and service men were in the theatre replacing the entire equipment free of charge! In another case one of the major equipments was removed because the customer showed financial instability, and when the theatre changed hands a week or two later, a different make was installed. Naturally, the new installation was claimed to have "taken out" the original equipment, and there has been a constant campaign of explanation ever since. This is one of the reasons why there is such anxiety to prevent any first rank set being taken out on any pretext. If one of the bootleg equipments could claim to have thrown out W.E. and replaced it, it would have an advertising scoop of formidable dimensions. Incidentally, I hear that the bulk of Western Electric's orders at the moment consists in replacing existing equipment, a fact significant of the increasingly critical attitude of British exhibitors to the quality of their sound.

F. F.

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Getting Down to Essentials

New Sound-on-Film Equipment for £245

A month or two ago a paragraph appeared in THE BIOSCOPE suggesting that there was a field for some inventor and manufacturer who would do for sound what Henry Ford has done for the motor car. The suggestion was that a simplified form of sound head and amplifier should be evolved, cutting out all components that were not absolutely essential to satisfactory reproduction, and then, on mass production methods, turn the outfit on the market at a price in the neighbourhood of £150.

The paragraph aroused a good deal of comment, and one of the results of its publication has been to bring a new sound head and equipment to our notice which seems likely to fill the essential requirements of that suggestion. The sound head is illustrated herewith and its extraordinary compactness and beauty of design will need no emphasis. It is, without qualification, one of the most pleasing pieces of sound engineering we have yet examined.

Defies Mute Head Eccentricities

It can be fitted in a few minutes to any projector and, thanks to its swivel base, in almost any position or angle. It involves no direct drive, mechanical or electrical, and yet it can be fitted to a projector in almost any state of disrepair. The mechanism has been so ingeniously devised that so long as the projector will run, the sound head functions perfectly, regardless of the erratic behaviour, vibration or flicker of the mute head.

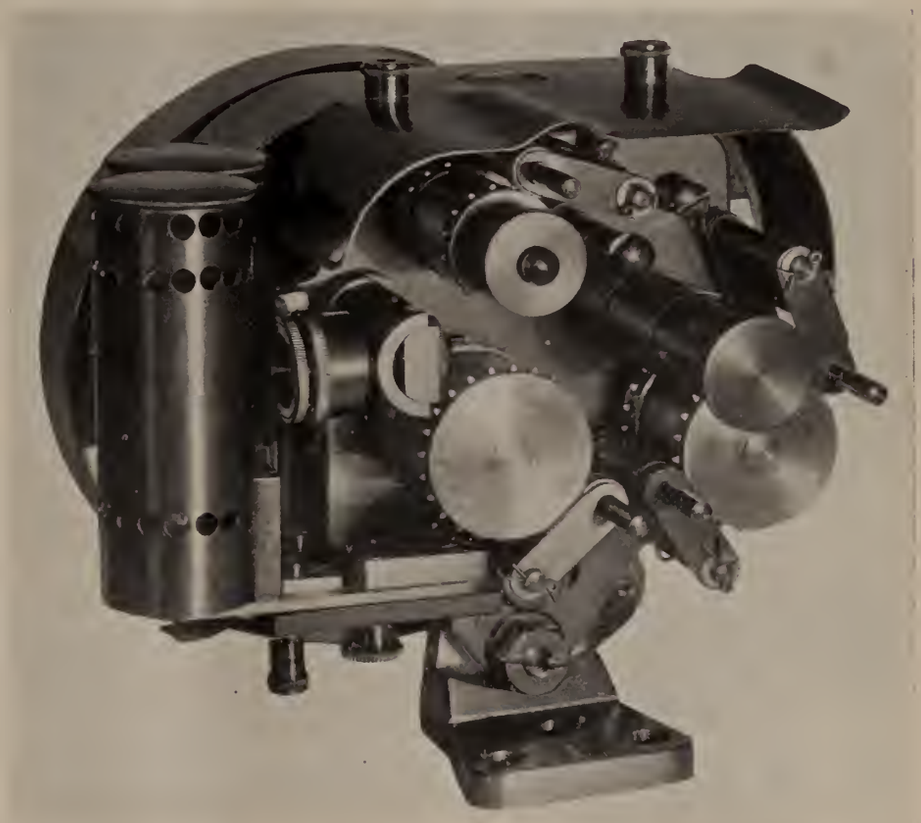
The operation of the sound head is simple. The film, after leaving the mute head, passes over the large sprocket at the right, thence over the top small idler sprocket, over the curved sound gate, which has no pressure device of any kind, then under the second large sprocket, emerging finally from the underside of the entering large sprocket.

Visible Pull Compensation

The top small sprocket is an idler, and the large milled nut on its spindle permits of an adjustment of pressure, regulating the braking effect of the idler. All this is fairly straightforward. The interesting feature is the way in which the two large lower sprockets are connected on the far side of the sound head. The method of connection includes a heavy fly wheel. Although these two sprockets are mechanically interdriven, the drive is not rigid and there is a spring link introduced in the drive which gives the connection resiliency; so much so that, no matter how erratic the pull on the first sprocket, it is smoothed out before the sound head is reached. The film, in passing from one to the other of the two lower sprockets, is looped. An examination of this loop, while the sound head is running, shows how constantly the fluctuations on the pull are being taken up.

Neat Optical Assembly

So much for the mechanical lay-out. The optical arrangement is equally interesting. The exciter lamps, of which there are two, are contained in the metal cylinders at the left, and there is ample provision for prefocussing and adjusting. In the event of a lamp burning out, the touch of a finger swings over the assembly on which the two lamps are mounted into a new correct optical position instantly. The assembly works on an arc sector and is very simple and precise in operation. The photo-electric cell is of unusually small size and is contained in the projecting cylinder above the two bottom sprockets. All adjustments and replacements are extremely simple and the head will work at any angle and in any position with equal accuracy.



This extremely ingenious and compact Sound Head has been specially designed to permit large-scale standardisation. It has no mechanical or electrical drive, and stress variations are very cleverly taken up by a flexible link between the two lower sprockets. The tiny P. E. Cell is in the projecting cylinder

Price May Be Reduced Further

This sound head is, of course, the central item in the new equipment. It fulfils every possible need from the sound engineer's point of view, is as pleasing in operation as it is satisfying to the eye, is small and, finally, is cheap. It is in many ways the most satisfying piece of work in its class that we have yet seen. The other details of the equipment, which is being marketed by the Roth Sound Company, of 159, Queen Victoria Street, are less interesting and naturally less important. In itself the amplification of initial sounds has become a relatively simple and commonplace matter. Amplifier design is fairly well standardised in itself and there are no insurmountable difficulties either with amplifiers or loud speakers.

So far as the Roth Sound System is concerned, a straightforward Parmeko amplifier in metal case is standard equipment. This amplifier is small and compact, measuring only about 2 ft. by 1 ft. by 7 in., and the two loud speakers are of conventional pattern. The total outfit is being marketed at about £245, though there is a probability that, if the response is as prompt as is expected, this price may be considerably reduced.

The main point is that a serious effort has been made to standardise a British sound equipment designed by a man who has had an unusually wide experience in this field, and marketed at a price that brings it within the reach of the smallest exhibitor. Incidentally, it meets the needs of the growing army of industrial users, and though no publicity has yet been given to this apparatus, quite a number of large industrial users have already heard rumours of it and have been making eager inquiries.

The whole move to standardise a simple and efficient talking outfit at a low price is one with which we have the utmost sympathy, and we trust it will be as successful as it deserves to be.

NEW DECORATIONS FOR WALLASEY CAPITOL

In decorative treatment the Capitol, Wallasey, which has been closed for a short season to enable the contractors to have a free hand, is an excellent example of modern design and colouring. The walls, panels and ceiling have been treated in tones of apricot and peach, the large full length panels being shaded from deep apricot at the base and gradually dissolving into peach.

The only breakaway from these restrained colourings is over the proscenium, where the artist has executed a striking bas-relief marine scene, and in the framework of the panels in the vestibule.

SPONGE RUBBER in the Cinema

Remarkable Material with Multifarious Uses

We may confidently expect that in the near future the modern cinema will make a very extensive use of sponge rubber products. It is, in fact, rather surprising that architects have not, before now, investigated the claims of this remarkable material because, had they done so, there would have been some formidable changes in recent cinema specifications. We had an opportunity this week of discussing the matter with Messrs. Shepherd & Pritchard, of Kingly Court, who constitute the only firm, so far as our knowledge goes, specialising in sponge rubber products. The conversation was a revelation to us of what has already been achieved in this field and of the limitless prospects for future expansion.

Sponge rubber flooring is by no means new, but some of its peculiar qualities are quite unsuspected by the average reader. In the first place, it is an established fact—though rather a startling one—that the life of sponge rubber flooring is vastly longer than that of solid rubber. Where solid rubber mats and carpeting have broken down under heavy cinema wear in three months, sponge rubber has lasted without any visible sign of wear for nearly three times that period. This is a fact which has been demonstrated on shipboard, where working conditions are particularly hard, and has resulted in a switch over from solid rubber to sponge rubber.

Sponge Rubber is Non-Slipping

One other serious advantage came to light during shipboard tests. It was found that solid rubber gave an insecure footing, especially in wet weather. Water is, of course, a lubricant to rubber and this proves a formidable drawback in wet conditions. Sponge rubber, however, does not allow of slipping. The foot sinks into the texture of the material instead of sliding across its surface, and therefore provides as secure a foothold as carpetiug.

Its Advantages for Seating

For cinema purposes, where floors are commonly raked, this is a formidable advantage, and in any case the complete silence of sponge rubber gives it outstanding advantages over any other floor covering. It can be quite as soft as the best carpet and has the advantage of being entirely hygienic and easily cleaned. It is now being used in enormous quantities for corridors, foyers and aisles, and in virtually every case where it has been installed its use has been consistently extended.

There is, however, another field of which less is known, and this is in connection with seating. It is, perhaps, not generally recognised how much seat replacement takes place in the average popular cinema. There is one London house which has to replace an average of 20 seats weekly, not because of mechanical difficulties, but for hygienic reasons. It is in this direction that sponge rubber offers special advantages. It can be supplied ready for seat replacement, built up to 2 or 3 in. in thickness.

The resiliency and comfort of the seat is superior to that of the finest upholstery. It is guaranteed not to sag, even after indefinite wear, and in the event of accidents all that is necessary is to remove the upholstery covering and wash the sponge rubber underbody. Blocks can also be supplied for arm rests, and it can safely be said that a chair equipped with sponge rubber seat and arm rests offers the maximum of comfort and luxury.

A Cushion That Was Too Popular

Some people have a mistaken idea of the resiliency of sponge rubber. In the early days the process of manufacture was by no means so perfect as it is to-day and early specimens did, undoubtedly, show permanent compression. But the modern sponge rubber as supplied for the mounting of machinery, motor generators, talking equipment, amplifiers, pick-ups and so forth has permanent elasticity. A 2 in. block left under a motor generator for months will return to its 2 in. thickness when the pressure is removed, and in this way it acts as perfect insulator for vibration.

What is commonly done in connection with rubber seating is to instal one row as an experiment and then gradually extend throughout the house at convenient intervals. But one famous house within a few miles of London had a curious experience in this connection. The proprietor arranged for a continuous sponge rubber mat to be fitted to the front gallery row, as an experiment. He was advised to cover this with Willesden Canvas but refused. After the first night's use he went to examine the cushion for signs of wear but found that every particle of it had disappeared. The patrons had cut it up and taken it away with them.

This continuous rubber seating is most fascinating stuff to handle. It looks like a block of solid rubber about 1 in. to 1½ in. thick, but is extremely light, yielding and flexible. It can be built up into any shape. For instance, we saw some driving seats for motor-cars which seemed to be about 3½ in. to 4 in. thick, and which were amazingly comfortable and gave just the right feeling of resistance necessary for comfort in a driving seat.

Entirely Hygienic

Sponge rubber has replaced the use of ordinary mattresses for ambulance and hospital work for obvious reasons. Sponge rubber is just as soft and no matter how badly it is stained in use it can be washed perfectly in a few seconds under a hose and dried as quickly. Even under the best conditions, it is impossible to keep ambulance mattresses in anything like a sterile condition, but an ambulance fitted with rubber mattresses and rubber floor can with a minimum of effort be kept as clean as an operating theatre.

The Company's sponge rubber products are marketed in the trade name of Sylen Tred, and they are already being used in industry in thousands of directions. Some of the largest typewriter makers, for instance, have discontinued the supply of felt typewriter mats but use light Sylen Tred mats which are more elastic, lighter and cleaner. But it is chiefly with cinema uses of sponge rubber that we are concerned, and it can safely be said that there is no material which has so strong a claim on the modern architect as sponge rubber. It has every advantage, including low cost and long life, and from a decorative standpoint can be supplied in so many different designs, finishes and colourings as to silence all opposition on that score.

Exhibitors who are tired of replacing worn carpets and linoleum or are troubled by the sound of patrons moving to their seats should get into touch with Messrs. Shepherd & Pritchard, who can not only show them interesting products but suggest numerous ways of reducing first expenditure. One of the most effective uses for sponge rubber is in connection with stair treads either with or without the use of top carpets. In this connection the exhibitor can easily spend three and four times as much as he need. A talk with Mr. Pritchard, the Company's expert, may result in a saving of many pounds.

Playhouse for Greenford

A cinema to be called the Playhouse is to be built at Greenford, Middlesex, at the junction of Costons Lane and Ruislip Road, by a company called Greenford Playhouse, Ltd. Foundations have been almost completed and the building contractors—The Universal Housing Co., of Rickmansworth—are about to start on the superstructure.

The theatre has been designed by A. R. A. Blay, A.I.A.A., of "Mountview," Ricksmansworth, and will have a modern elevation while the interior treatment will be equally modern. Capacity will be about 1,200, in stalls and circle, while a stage 40 ft. wide by 12-14 ft. deep will be provided. It is anticipated that Western Electric sound system will be installed, while the steelwork contract will be carried out by A. J. Main & Co., Ltd. Other contracts are about to be settled.

The building contract stipulates completion of the building by October 3rd.

Greenford Playhouse, Ltd., was registered as a private company on July 8th, with a capital of £13,200. The directors are Capt. P. E. Tickler, Capt. F. C. R. Britten, C. Shergold, A. C. A. (who is also the secretary), R. C. S. Baxter, F. Hammond, H. A. Steel and H. E. Schlittler. The registered office is at the Gem Cinema, The Green, Southall, controlled by the same group, which further controls the Feltham Playhouse.

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Brilliant Foyer Novelties

Smart Coloured Signs in Five Minutes

We had an opportunity of inspecting this week some of the most attractive novelties for exhibitors that we had yet seen and they had the advantage of being priced so reasonably as to put them within the immediate consideration of every exhibitor eager to increase the drawing power of his vestibule and foyer. The novelties are four in number.

The first is a novel system of adhesive letters. The letters themselves are made in an attractive celluloid-like material with mottled surfaces, and are in five brilliant and arresting colours. They are, moreover, made in a wide range of sizes and designs, at prices ranging from 10s. 6d. per set of 120 letters.

The great point about these letters is that they are backed with a moist, non-greasy, adhesive paste which will stick instantly to any surface, but which permits of the letter being removed easily when necessary without leaving any trace on the most delicate surface. The letters can be applied to existing notice boards, to wallpaper, glass, cloth, and in fact any surface. All that is needed is a straight-edge to ensure that the letters are in alignment, and a light pressure to attach the adhesive.

How a Crisis Was Averted

Once in position, the letters are so shaped and coloured as to catch light effectively, and as they are raised they can be read from the side just as easily as from in front. Special fluted aluminium boards can be supplied very cheaply if desired to facilitate the rapid building-up of notices, but this is not essential, and any exhibitor with ingenuity can devise constantly varying backgrounds for his notices. The flutings not only provide a better grip for the letters but furnish a series of "straight-edges" so that the setting up of notices in perfect alignment is swift and simple.

The great advantage is that the entire signs for the front of the house can be changed if necessary in about ten minutes. An excellent example occurred in one of the leading West End houses this week when, after all the signs had been hand-written, one of the speciality artists was unable to appear through illness. All the billing on the front of the house was recast in less than an hour, and the management estimated that the system of lettering had saved them at least £5 in this one emergency alone.

"Most Economical We Have Touched"

The letters are not affected by damp or heat, and the most unskilful person can quickly build up from a reasonable range of type, extremely attractive notices. For an outlay of a few pounds one can get a comprehensive stock of letters which will be in perfect condition at the end of the year, even if in constant use, and these will be sufficient to do all the regular and incidental announcements required around the house. Exhibitors who have tried the system have found all sorts of incidental uses for the letters, and we were shown a letter from Victor Sheridan, of the Metropolitan and Provincial Cinema Theatres, expressing the liveliest appreciation of the system and adding that it had proved to be "the most economical we have touched so far." A testimonial of this kind from a man like Victor Sheridan should prove one of the most effective selling arguments possible for B.B.T. adhesive letters.

Another interesting novelty is B.B.T. interchangeable electric sign. This is a neat frame containing four, eight or eleven bands of brilliantly illuminated colours, all different, on which announcements in black celluloid can quickly be built up. The method of operating is extremely simple. A single lamp is sufficient to illuminate the frame and the general effect is so vivid and colourful that it must inevitably attract the attention of anyone inside. No verbal description can do justice to this simple little notice board which stands out like a scintillating jewel even in the most brilliantly-lit surroundings. The price for the largest model is only 42s. 6d., including the wiring and flex. This is emphatically a foyer adornment which will sell to any exhibitor as soon as it is demonstrated. If necessary these frames can be supplied with a flashing attachment at an extra cost of 4s. 6d.

An Unfailing Eye-Catcher

Another B.B.T. product is a flashing multi-colour ball consisting of a 12 in. opal ball with nickel-plated base 18 in. high, containing a 60-watt lamp. When alight it creates the optical illusion of a revolving ball with most brilliant and variegated colours. It requires no attention and its eye-fascinating quality is not easily explained nor indeed understood. The fact remains, that for 50s., a price including flexible and adapter, the exhibitor can get an ornamental moving device superior to anything of its type we have yet seen.

Cheap and Clever Festoon Assemblies

Another B.B.T. novelty consists of decorative sets of foyer lamps. These consist of 21 ft. runs of rubber-covered flex fitted with 12 Edison screw holders at intervals of 20 in. The holders can be tacked in position if desired or can be hung, without any alteration to the holder. The feature here, again, is the unusual colour effects available. The lamps are in parallel, so that the destruction of one filament does not put the rest of the 12 out of action. Individually they represent spheres of different coloured glass (not varnished or dipped), flambeaux, fruit, flowers, lanterns of several different designs and street lanterns in two different colours. These lamps are not toys but are excellently finished and capable of producing quite impressive and dignified decorative effects.

The whole thing complete is sold at from 31s. 6d. to two guineas, according to the type of lamps included, and exhibitors should write for the coloured leaflet giving an impression of the effects and types procurable. Altogether this company has a range of foyer devices which is well worth the prompt attention of every exhibitor. Their address is 50, High Holborn, W.C.1.

Care of Sound Systems

In the latest issue of Fox's "The Last Word," R. H. McCulloch has some useful hints on the practical upkeep of sound systems. He points out that it is imperative that the Movietone light gate be cleaned every time before threading the projector for Movietone presentation. All projector bases should be permanently grounded. Never allow any outside source of light to come into contact with the photo-electric cell compartment during the time the film attachment is in operation, other than that source of light supply which comes from the reproducing lamp.

A hum will be perceptible if the sprocket perforations project over in light source of the sound aperture. Idler rollers directly above the sound aperture should be inspected quite frequently to see that they are moving freely. If they are allowed to become cut, the film will move sideways, thus causing the sprocket perforations, or the dividing line between the picture and the sprocket perforations, to project over in the light source. This will naturally cause a hum. Keep sprockets and idlers clean at all times. Always before starting the sound projector adjust all meters to their respective operating values.

Crackling Due to Frayed Strands

From the Western Electric photo-electric cell positive terminal to the grid leak clip on the amplifier there is a very small stranded wire. The constant vibration of the projector causes the amplifier to swing. This swinging causes the strands to break in the soldered connections, but leaving only enough contact to make connection, and as the amplifier swings a crackling noise will be perceptible. It is necessary to inspect these connections very closely. Crackling noise is often caused by the 1-amp. midget fuse in the photo-electric cell "B" battery box being defective. Photo-electric cell "B" battery connections should always be soldered.

"B" batteries should never be tested for voltage and amperage after they have been standing idle for some time, for when standing idle they recuperate to some extent, and during the first few moments of their use they will produce a higher voltage than they will after being in use for several minutes. When 45 volt "B" batteries drop down to 37 volts they become noisy. Even new dry "B" batteries may sometimes be noisy.

Noisy Batteries

Dry "B" batteries should be tested for noise with a head-phone set connected in series wirh a 1-microfarad condenser. Place the tips of the leads on the battery terminals and listen for noise. Be sure that connections between battery terminals and head-phones are perfectly tight, as any slight movement in connections will cause a noise in the phones, and will give an incorrect test.

It is extremely important that storage batteries are not overcharged. Calculate the battery charging rate. Add the number of amperes drawn by all the tubes in the amplifiers with filaments or plates drawing current. Multiply the amperes by the number of hours of use and then add one-quarter to this amount (to make up for battery efficiency). The result is divided by the number of amperes given by the charger. The division shows how many hours the charger should be operated for the number of hours the amplifiers are in use.

Noisy reproduction can many times be traced to loose battery connections. It is imperative that battery straps be removed, and clean both the strap and the lug, apply a little vaseline and replace, and be positively sure that the connection is tight.

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Edinburgh ... ... The Regent
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Holloway ... ... Marlborough
Lavender Hill ... ... Pavilion
Leeds ... ... The Scala
Leytonstone ... ... Rialto
Liverpool ... ... The Rialto
Middlesbrough ... ... Gaumont Palace
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Blackburn Rialto

Usually the building of new picture theatres is started without ceremony, but that was not the case with the £60,000 Blackburn enterprise which has just been launched. A valuable site has been secured in Penny Street, and here, one evening recently, in the presence of a number of interested persons, David Rosenfield, of Rochdale, laid the foundation stone.

The Rialto, as the theatre will be called, will accommodate 2,000 persons; an organ costing nearly £5,000 is to be installed; there will be two crush halls to seat 600 people each, and at the rear will be space to park 100 cars. Mr. Rosenfield expressed the hope that the opening would coincide with the lifting of the keen depression which had overcast Blackburn's staple industry for so long.

The sub-contracts for terra cotta and heating and ventilating have been placed with Shaw's Glazed Brick Co., Ltd., of Darwen, and Edward Filton & Co., of Chester Road, Manchester, respectively. The main contract is in the hands of William Livesey & Sons, Ltd., Nova Scotia, Blackburn.

Making Better and Brighter Theatres

A.B.C. appear to be making a systematic overhaul of many of their cinemas in Manchester and Liverpool. A few days ago the Ardwick P.H. (Ardwick), the Playhouse (Miles Platting), and the Savoy (Chorlton), all Manchester, closed for renovation.

The Playhouse, which will reopen on August Bank Holiday, is being redecorated and other alterations are being made to permit of the abandonment of projection from the back of the screen; contractors are building a new operating box at the rear of the balcony. New projectors are to be installed.

The Playhouse and the Ardwick P.H. are to be entirely reseated, and at the last-named theatre the ventilating equipment will be overhauled. The Ardwick will also reopen on August Bank Holiday and the Savoy in about ten days' time.

Guernsey *Reconstruction*

Gaumont Palace Opened

Transformation of the old St. Julian's Theatre, Guernsey, into the new Gaumont Palace has been a work of extreme ingenuity, for although the outer shell still remains, the interior reveals an up-to-date, fire-resisting cinematograph theatre, designed and equipped in accordance with the latest principles in lighting, heating, ventilation, picture projection and acoustics.

In this reconstruction a considerable amount of steel and concrete has been used, and every requirement in the interests of public safety has been conformed to. There are seats for 570 in the stalls and 188 in the balcony, each person having an uninterrupted view of the screen. Every seat is an easy chair, affording ample knee room and the maximum comfort. The convenience of visitors has been studied in every detail, and adequate waiting room accommodation has been provided for both balcony and stalls patrons.

The reconstruction was carried out to the plans and under the supervision of W. E. Trent, F.S.I., architect to the company, and E. F. Tulley, L.R.I.B.A., his assistant. The whole of the electrical installation and lighting schemes have been devised by E. C. C. Nichols, A.M.I.M.E., the company's engineer, and carried out by his staff.

Getting Away from Cream and Gold

Much time and thought has been given to the decoration of the auditorium. The old time and conventional method of cream and gold has been avoided, and a rich modelled plaster ceiling has been designed in the manner known as "modern French," and treated in tiffany shading, giving a mother-of-pearl effect, relieved by bands of shell pink and reseda green.

Colour has been freely used, and rich tones of emerald green, apricot and blue predominate, with contrasting touches of pink and fawn, relieved with gold. New methods of decorative lighting have been introduced, the whole being concealed behind modelled and gilded grilles in the ceiling.

Peacock Blue and Apricot Experiment

The walls are textured in an oyster-shell motif and bronzed and scumbled with emerald green, the texture introduced being conducive to perfect acoustical effect. This also refers to the cork dado which runs around the whole building. Modern methods have again been carried out in the main foyer, where the textured walls have been treated with silver and glazed over in peacock blue and the ceiling in tones of pale apricot. Similar colouring has been introduced along the foyer staircases.

The proscenium frame is worthy of notice, concealed lighting having been introduced to form a brilliant and effective framework to the screen. Rose du Barry colouring of the seating and the blue of the tableau curtains complete a bright and joyous colour scheme and form a worthy background and environment for the entertainment of the public.

The theatre has been fitted with British Acoustic sound system of the very latest type, and the Gaumont projectors are of the most modern design.

The opening ceremony, which took place on June 29th, was performed by the Bailiff of Guernsey, Arthur W. Bell.

Jensen Curtain Control Gear

The screen curtains are electrically controlled by the Jensen Patent Automatic Electric Curtain Control. For an off-stage position this curtain control can be operated from several points in the operating room and from the stage.

The gear is of the worm-driven type, with a roller chain-drive arranged between the worm-wheel and the drum shaft, and the chain sprocket on the drum shaft drives it by means of a positive pin clutch, thus making it possible in a few seconds to disconnect the motor drive from the drum and use the control as an ordinary hand control.

The motor is of the enclosed ventilated type, shunt wound, ·4 h.p., and to avoid humming it runs at the slow speed of 1,100 r.p.m.

The electric controller is of the clapper type, and so interlocked by means of a switch that at no time is it possible for the contact of an opposing direction to be brought into action. Incorporated in and synchronised with this curtain control is a 4 kw. dimmer capable of dealing with the selected colour in the front batten and in the footlights.



A very effective scheme of lighting characterises the West End Cinema, Whalley Range, Manchester, at night. One is only inclined to ask whether a more complete floodlighting installation would not compel greater attention

FOR A BRIGHTER OUTLOOK SHIP CARBONS

North Wales Opening

Rhyl Entertainments' Venture

Claimed to be the finest cinema in Wales, the Plaza—the new enterprise of Rhyl Entertainments, Ltd.—was officially opened a few days ago by Councillor Albert Barnes, chairman of the Rhyl Council. Erected in Sussex Street, the Plaza has an imposing frontage of creamy-pink facing bricks with stone dressings. It has seating accommodation for 1,600 persons and is equipped with Western Electric talking picture equipment. The architect was S. Colwyn Foulkes, A.R.I.B.A.

Before the opening film, "Mother's Millions," was screened, Councillor Barnes congratulated Rhyl Entertainments, Ltd., on the enterprise, and said it spoke well for the optimism of the company that at this time of depression throughout the country they had decided to erect such a fine building.

In the evening a celebration dinner was held in the Queen's Hotel, and was attended by the directors of Rhyl Entertainments, Ltd., councillors and Corporation officials. Responding to the toast to the company, Councillor Edward Hughes, who presided, said the architect (Mr. Foulkes) had had the scheme under consideration since 1925, and many proposals were considered before they were satisfied they had the right one. When the Plaza was properly finished there would not be a building of its type for many miles around and he was certain there was not a lighting scheme outside London that could excel that at the new cinema.

In the course of the speechmaking it was mentioned that the Liverpool University was to confer upon the architect, Mr. Foulkes, the degree of Master of Architecture.

Transformed in Twelve Days

The Grand, Crewe, at present in the hands of Mihaly, has been entirely redecorated and reconditioned. The interior scheme is in the atmospheric style, having an Italian garden scene on the one side of the house and a lake and castle impression on the other. The ceiling is in cloud effect, whilst the entrance is continued on the same lines with the addition of a dado of flowers in silhouette effect.

The whole scheme was carried out by Allied Arts and Crafts, of Birmingham, in the short space of 12 days.

Projection at the Playhouse, Ayr

As we intimated last week, the projection equipment at the Playhouse, Ayr, represents the very last word in up-to-date plant. Ernemann III projectors are in use on Western Electric standard bases. The arcs are the new Artisol 75 super intensity mirror type, which, as we have previously indicated, is one of the most efficient projection lamps yet marketed. The lenses are the special Kinostar f1.9's, which it is only possible to use in conjunction with Ernemann III machines.

Christie at Poole

The Regent, Poole, reopened on July 4th after extensive redecoration and improvement. A Christie organ has been installed. At the opening ceremony the organ was played by Jack Taylor, whose work is well known both in Canada and the U.S.A. Mr. Taylor devised a special opening programme, for which he prepared slides. Needless to say, the organ received an enthusiastic welcome.

Mr. Taylor considers this Christie one of the most delightful cinema organs he has ever played.

PICTURETONE'S LATEST OUTFIT

First-Class Results at Moderate Cost

Since its formation in the early months of 1930, the Picturetone sound system has created a splendid record for both reproduction and reliability. Advancing with the times, the new sound on film and sound on film and disc equipments have had many improvements added.

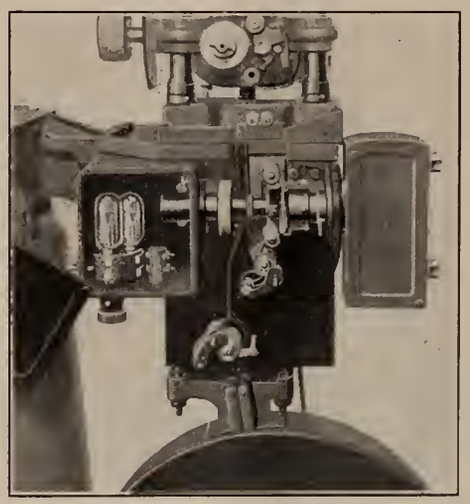
It may not be amiss to give a short description of both equipments, so that owners contemplating the installation of a talking equipment may give this excellent set careful consideration.

Picturetone is a sound mechanical job manufactured by skilled precision toolmakers and is actually built in to the projector pedestals. It should not be confused with other types of apparatus that are merely attachments.

A Compact Sound Head

This equipment is of new and original design, enabling it to be fitted into small operating boxes.

The sound head is separately driven by rigid drive direct from the gear-box, obviating vibration through slightly worn mechanisms interfering with steady running.



The Picturetone Sound Head

The pull-through sprocket of the sound head is indirectly driven, having no mechanical contact with the main drive and being so arranged that any slight speed variation through fluctuating mains does not alter the running speed of the sound head, this being taken up by the momentum of the flywheel.

Below the pull-through sprocket a further sprocket is arranged to feed the film into the bottom spool box. This serves a double purpose, viz., the steady feed to the spool box, and preventing any take-up snatch being transmitted to the pull-through sprocket and causing flutter.

The optical lamps are arranged in duplicate and preset. The gate is arranged with an adjustable aperture, so should the sound track of a film be out of line or marked by worn sprocket holes, the gates may be adjusted to suit.

The optical system is specially manufactured by Messrs. Ross, Ltd.

The photo-electric cell is the C.M.G.16 type—a type specially developed by the G.E.C. with a very even frequency response.

The main driving unit consists of a ¼ h.p. motor housed in a heavy casting with a double-spindle gear-box mounted on top giving two separate drives—one for the mechanism and one for the sound head. This fits directly below the sound head, taking up no more space than the existing pedestal stand.

The fader and first-stage amplifiers are arranged as a combined unit giving dual amplification on the cell amplifiers. This has the advantage of a spare amplifier at the most sensitive point of the whole equipment. A single switch controls the changeover from one to the other, so should a valve burn out during operation no delay is caused.

The fader is of special construction and wire-wound. In conjunction a theatre control is used, this being placed in the auditorium in any position to enable an increase or decrease of sound to be made from the hall should a film be of uneven recording.

The L.T. and H.T. supply for first-stage amplifiers is derived from the A.C. mains. The H.T. is supplied from a unit of special design giving absolutely smooth and humless output for cell and valves.

G.E.C. or Philips Amplifier

The L.T. is obtained from 12-volt accumulators supplying the optical lamps and filaments of the first-stage valves. Two accumulators are installed, and a special switch panel and A.C. charger fitted; while one accumulator is being used, the other is automatically on charge.

The amplification unit is of the standard A.C. mains, 50 cycle, 50-watt type, being supplied either by Messrs. Philips Lamps, Ltd., or the G.E.C., at choice.

The Philips amplifier comprises two stages of low-frequency amplification followed by a third incorporating a special power valve, type MC1/50, working at approximately 1,000 volts and giving an undistorted output of 15 watts. The G.E.C. amplifier consists of an intermediate stage of low-frequency amplification feeding into two L.S.6A. valves in parallel, giving an undistorted output of 9 watts.

Both amplifiers are suitable for halls with seating capacity up to 800. Dual amplification can be supplied in both types.

Special Base for Film and Disc

Where possible a horn and unit type of loud-speaker is fitted, giving a large and undistorted volume over the whole frequency range.

Sound on film and disc equipment is similar to the sound on film equipment, except that the motor base has been altered to carry the synchroniser.

The base is of cast-iron, starting under the sound head and finishing under the arc box. The gear-box is mounted on it directly below the sound head—one end of the motor being directly coupled to it and the other end being connected to the synchroniser through a small flexible drive.

The synchroniser itself is rubber-slung as is the pickup arm, added precautions to prevent any floor vibration being transmitted to the disc and causing unsteady reproduction.

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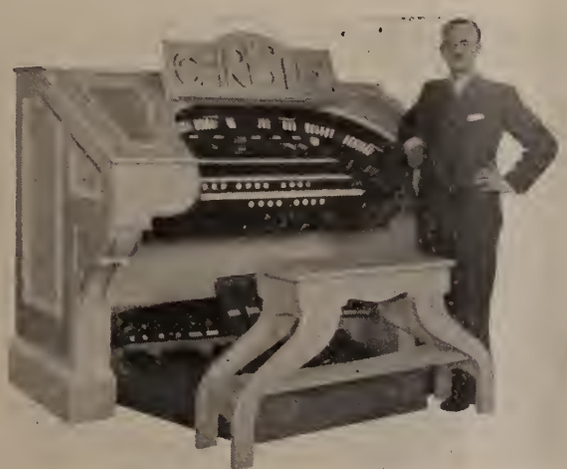
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Sound Judgment:



Mr. Jack Taylor at the console of the three-manual Christie Organ opened at Regent Theatre, Poole, on July 4th

THE IMMENSE SUCCESS OF THE
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Measuring Loudness

New Instrument With Many Uses

In a recent issue of THE BIOSCOPE we gave an advance illustration of the latest Western Electric Sound Meter. The measurement of loudness of sounds has in the past been generally confined to audiometric methods. As the name implies, these have involved the judgment of an observer, and some standard source of noise. Such measurements, while useful, are not essentially accurate, depending upon the skill of the observer and changes in the physiological and psychological condition of the individual. Moreover, the readings so obtained are only relative, and if sounds are of different character, the readings are apt to be misleading.

Measurements by instrumental means have been, in general, of no comparative value and were generally expressed in some arbitrary units selected for the particular measurements at hand. Values so obtained bore, in general, no relationship to the physiological effect; *i.e.*, loudness, annoyance, or any other reaction of a human observer. Moreover, the inability to establish a common point of comparison made it impracticable to make relative judgments between any two sets of readings.

Cutting Out the Human Element

The Western Electric sound meter is based upon the fact that the effects of noise are primarily interpreted through the human ear. The instrument is, therefore, designed to record the effects of noise in terms comparable to the loudness sensation as judged by the ear. It consists essentially of a microphone, amplifier, weighting network, indicating meter, and necessary battery supply, contained in two cases, both together being portable by one man.

The microphone picks up the sound, converting it into an electrical current which is a counterpart of the original sound. This is then amplified by a vacuum tube amplifier and actuates a meter reading the loudness of the sound directly in decibels. The decibel scale is an arbitrary one in which each unit represents approximately the smallest change in loudness that can be detected by the normal ear. Zero of this scale is near the threshold of hearing or the point at which sound becomes inaudible in a very quiet space. Since the apparent loudness of a sound of specified energy is not the same for all frequencies, the amplifier is adjusted by means of a weighting network to stimulate the sensitivity of the ear.

Meter or Graphic Record as Desired

At frequencies near 2,000 cycles per second, the amplifier is most sensitive and decreases in sensitivity with increase or decrease in frequency from this value. The dynamic characteristics of the meter are also adjusted to simulate the ballistic qualities of the ear. Thus the meter indicates visually to an accuracy of about one decibel, the extent to which the ear is affected by a sound. The range of the meter, in the interests of portability, is slightly less than the range of the ear. However, it is not anticipated that it will be required to measure to absolute threshold, nor sounds of actually painful intensity; and for practical problems the range is, therefore, adequate.

Where a continuous graphic record is desired, a level recorder may be substituted for the visual indicating meter. The recorder can be adjusted to produce a graphic record of sound covering any period of time. The substitution of this device for the visual indicator alters the dynamic characteristics of the meter, since mechanical limitations preclude any possibility of a recording device fluctuating as rapidly as noise. However, if peak noise levels are not required, the level recorder is extremely satisfactory.

The meter alone merely indicates loudness and gives no information relative to the character or frequency distribution, which is equally important in any noise study. The frequency distribution may, however, be determined by the meter in conjunction with an analyser attachment. Either broad band analysis to determine general characteristics of noise, or single frequency analysis for an exact determination of individual components may be made.

Can be Made to Discriminate

Obviously, the uses to which the meter can be put are manifold; surveys of noise conditions, determination of acceptable levels in various types of buildings, compliance of equipment with specified levels, are typical of one field of employment. Studies of loudness of other sounds, such as music, with relation to the performer or with relation to the architecture of the auditorium, represent another type of application. The control of uniformity of manufactured products by means of acoustic measurements is itself a wide and distinctly useful field.

Certain limitations in the use of the noise meter must be observed, since it cannot discriminate between different sounds but indicates the total loudness of all sounds picked up by the microphone. Consequently, if it is desired to measure a sound not appreciably louder than others striking the microphone, it is generally necessary to stop all sources other than the one creating the sound to be measured.

In some instances it is possible to measure sound not appreciably higher or even less than the surrounding or background noise by use of the analyser, providing the sound differs considerably in frequency composition from the background noise. The analyser is adjusted to pass the frequencies of which the sound is chiefly composed and reject all other frequencies. Consequently, sounds of relatively high level, providing they do not fall within the band passed by the analyser, will not affect the meter reading. Other limitations include the acoustic conditions surrounding the measurements, which must be fully accounted for to avoid errors.

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Abuse of a Good Thing

By DAVID ROBSON

As a result of my article, "The Show of Shows—1931," published recently in THE BIOSCOPE, it has come to my knowledge that the practice of running talking pictures on variable speed is more common than might be supposed. I refer, of course, to the abusers of Western Electric sound system. Therefore, it would appear that one of the greatest beneficiaries known to talking picture apparatus is being grossly abused by thoughtless people.

The unit to which I refer is the Motor Control Cabinet, a decided advantage over all other methods for the precise regulation of speed of electrical motors. Until I saw for myself the instance I quoted I would not have believed that such a practice would be tolerated.

So sure was I that the Western Electric Company did not know of the facts that I promptly wrote them, and gave them what information I had. To think that exhibitors would purposely destroy the greatest refinement over all other reproducing sets by cutting out the control of speed to suit temporary box-office requirements, seems preposterous. Any projectionist who aids and abets such an order by carrying it out must surely be a weak-kneed nincompoop. But this stupid trickery must surely have its effect on box-office receipts, especially when it becomes evident to the patron that he can hear better at the opposition.

Answer to Prayer Scorned

Many projectionists will undoubtedly remember only too well the troubles of the "silent" days—when we were in repeated conflict with the musical directors over irregular projection speed. Even the face of the best speed indicator would be made to appear a liar by the musical director should his music fail to pan out to the cue given on the "suggestion" sheet without a repeat.

How we prayed in those days for that "something" that could not be disputed in the form of dead right speed. Now that prayer has been answered, the Motor Control Cabinet is our indisputable reply. In those days a musical director would earn anything from seven to twenty pounds a week for a four and a-half hour day.

For moral interpretation only, let me explain that it would be better for us, as projectionists, to look well after what we hold, *lest history repeats the sad story.*

STILLS
as Silent Salesmen

Let Them Help You Through the Summer

BY
"CHAR"

With the tardy arrival of summer and that hardy annual bogy of the exhibitor, "Summer trade," perhaps it is not inopportune to examine the true position of the box office and endeavour to minimise the anæmia which attacks exhibitors regularly at this season. Is it possible, by exerting additional effort, to get the show over in the face of outdoor attractions? Of course.

For instance, there can be no doubt that, despite the many stunts and original angles of appeal used to interest patrons and passers-by, the well-tried method of presenting a good show of stills will always attract and interest, regardless of temperature or weather. They are, in fact, often a far better magnet to the inquisitive than display boards, frequently cluttered up with disfiguring bills and containing a surfeit of letterpress. Naturally, the selected stills must, if the best value is to be obtained, be the result of the closest scrutiny by the exhibitor.

Dressing the Window

After all, since the skilfully displayed goods in the shopkeeper's window do attract the prospective customer to buy, by the same token the film showman with a true sense of window dressing is only conforming to accepted standards by exhibiting his bargains.

Bearing in mind the limited facilities of the average cinema for display, it is, of course, of the greatest importance that the style of the display should receive the closest consideration. To pin or plaster on a shabby frame hanging up anywhere in the vestibule a haphazard collection of "stills of sorts" is useless. In such circumstances the greatest attention one could possibly hope to get would be a cursory glance from incoming patrons, while dozens of *potential* patrons outside would never see them.

Simple Lighting Effects

If circumstances do not permit of outside still displays, then the showman should see to it that his vestibule still frames are as spick and span as paint can make them, that the lighting is ample and diffused; he should, if possible, endeavour to arrange an attractive little colour lighting scheme. It is surprising what striking results can be achieved by ingeniously utilising coloured gelatine or even paper.

The same applies, only more so, when the exhibitor is so fortunate as to be able to fix up frames on the front or sides of the theatre. Here, of course, the ordinary wooden frames should be toned as far as possible to harmonise with the exterior walls. For instance, on a white terra-cotta front a stippled silver and green or blue colour scheme is most effective. Here again ample lighting is absolutely essential, and the more play with colours the better.

> Make the little "shop window" a real live selling agent. The results will far outweigh the labour and care expended, and in a very short time your theatre front will be one of the permanent "stopping places" for passers-by.



Free golf lessons by Fred Saunders, the professional, were the attraction used to advertise the Paramount film "Follow Thru" at the Finsbury Park Astoria, at which E. L. Dimmock is manager. Those who play golf will appreciate the suggestion

Getting Under the Skin

Those who remember Wardour's tie-up with Kirby, Beard & Co., Ltd., with regard to the exploitation of "Loose Ends," will appreciate a new co-operative effort on the parts of the same two companies. This time the picture is "The Skin Game," and the product which Kirby, Beard are pushing is their safety razor blade (instead of the "Kirbigrip" hairpin used last time.)

The campaign provides for the distribution from cinemas of small cards carrying one of the razor blades slipped into two grooves, round which is an announcement to the following effect: "The Skin Game. You cannot afford to play with your skin. Get the 'Kirby-Beard' blade for comfortable and easy shaving: But you can rely on 'The Skin Game,' by John Galsworthy, for an enjoyable evening's entertainment." The reverse side of the card says: "Use this blade and then take your wife to 'The Skin Game,'" details of the cast and so forth following. At the bottom of the card is space for the name of the cinema to be overprinted.

An exceptionally clever and novel form of publicity, the tie-up is doubly valuable by reason of the fact that the patron is getting "something for nothing." We can, besides, testify to the quality of the blades.

Cashing In

The title of P.D.C.'s "Easy Money" was sufficient to inspire Manager Cecil W. Hunter, of the Empire, West Hartlepool, with an idea for an attractive throwaway. Designed as a cheque, drawn on the "Empire Bank," it made payable to "Patron of Easy Money" the sum of "Full Entertainment Value," and was signed "for the Empire Theatre and Easy Money," with the name Eddie Quillan (star of the film). The space allowed for stating the sum in figures was filled in this wise: "LAUGHS," while the cheque was dated for the first day of the run.

This exploitation idea is probably one of the showman's oldest gags, but for all that no less credit is due to Manager Hunter for the way in which he seized on the obvious stunt and turned it round ingeniously to suit the occasion.

Exploiting a Silent

The Cinema de Luxe, Walsall—the only remaining silent house in the town—was well to the fore during the showing of "The Last Post." The exterior was gaily decorated with streamers and flags, and in front of the house two attendants, dressed in military uniform and carrying arms, did "sentry go" up and down, while at intervals the "Last Post" was sounded from the roof.

The "Parlez Vous" Touch

Thoughtful and energetic propaganda by F. B. Boddington, general manager of the New Oxford Theatre, Manchester, resulted in "Le Million" doing surprising business last week. As it is a French picture with only a small amount of English sub-titling and dialogue, Mr. Boddington's exploitation consisted of circularising all the French residents of Manchester and its outskirts, a literal tie-up in the French Consulate itself, a circularisation of French students at the various schools and university, the usual music shop window displays, and tie-ups with French cosmetic preparation at chemists.

Building News In Brief

What is probably the lowest estimated cost of any new cinema scheme in Manchester within recent months is that for the proposed new cinema in Slade Lane, to seat 1,500 persons. The total cost of the building and land, including the purchase of a shop, will be £23,000, and the building alone £18,500. Designed by Harold Davies, Manchester, it will comprise ground floor, mezzanine floor and circle, the exterior being in old style with a conical tower over the main entrance. The rest of the building will be straight and finished off at the opposite end to the entrance with a smaller tower of the gabled sort. On the mezzanine floor there will be a café and lounge, the café to have seating accommodation for about 80 persons. Provision has been made for an exceptionally large screen. The directorate, as at present proposed, will consist of Joseph Toole, M.P., Eli Elkan Cohen and Albert Cohen (chairman and director respectively of the Levenshulme Danses de Luxe), and William Booth.

* * *

Estimated to cost about £50,000 (including site), the scheme for a new cinema at the corner of Green Lane, Liverpool, is about to take definite shape, the main building contract having been left to C. J. Doyle, 15, Victoria Street, Liverpool. The cinema, which has been designed by A. Ernest Shennan, F.R.I.B.A., North John Street, Liverpool, will seat 2,000 persons—1,300 in the stalls and 700 in the balcony. The building will be modern in conception and will have a large foyer. For the exterior illumination free use will be made of flood lighting and Neon signs. There will be a large car park.

* * *

Negotiations are taking place with the L.C.C. for the lease of a site at the junction of St. Helier Avenue and Bishopsford Road, on the St. Helier housing estate, on which it is proposed to erect a cinema of 2,000 seats capacity, together with a number of shops and flats. The promoters of the scheme are given as I. Osloff and L. Rolnick, but it is understood that some time will elapse before the negotiations are completed and the scheme proceeded with.

* * *

Plans have been passed for the new super in Curzon Street, Burton-on-Trent. This will be a two-storey building with an imposing frontage, having seating accommodation in the neighbourhood of 2,000, with special provision for waiting patrons, together with a café. The proscenium will have provision for a wide screen. The house will replace the present Picturedrome of the Burton-on-Trent Picturedrome Co., with which Miss Orton is associated. J. Fairweather, of Glasgow, is the architect.

* * *

C. G. Huins & Sons, of Redditch, have the contract for alterations at the Palace Theatre, Redditch. The work—plans of which have been prepared by Harold S. Scott, A.R.I.B.A., of Birmingham—embraces a new scenery store at the side of the stage, provision of a complete new operating department at the rear of the theatre, and a general scheme of redecoration and re-seating. Western Electric Sound system, together with Ernemann projectors, are to be installed. Work is to be completed by August 8th.

T. Jenkins, F.R.I.B.A., of Burton-on-Trent, is the quantity surveyor for the super to be built in Curzon Street, Burton-on-Trent, for the erection of which a contract is shortly to be placed. The architect for the theatre, which will seat 1,800 people, is John Fairweather, F.R.I.B.A., of Glasgow.

* * *

Amended preliminary plans have been provisionally approved by the Licensing Committee of the Surrey C.C. for the new cinema to be built in Ockford Road, Godalming, for County Cinemas, Ltd. Henry G. Baker, L.R.I.B.A., Aldershot, has planned a cinema with accommodation for 1,500 persons.

* * *

Work has begun on the new 3,000-seater which Irish Cinemas Trust, Ltd., are erecting in Cork. The contract for the building was signed last week, at a figure of £52,250, with Meagher & Hayes, of Cork and Dublin, who have already to their credit the Savoy, Dublin. The figure mentioned as the cost of the building, however, is only about one-third of the total expenditure on the completed theatre, the site having cost in the region of £27,000. As already announced in THE BIOSCOPE, the new cinema will be situated on the old site of the Cork Chemical & Drug Company, fronting on Patrick Street and William Street.

* * *

Sub-contracts for steelwork, slating and external plastering have been let in connection with the erection of the cinema on the old post office site at Downham, Norfolk; the main contractors are John Cracknell, Ltd., Peterborough. J. Laurie Earnell and W. Dymoke White, F/A.R.I.B.A., King's Lynn, are the architects.

CLASSIFIED ADVERTISEMENTS

SITUATIONS VACANT

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WANTED in good condition for cash, two Kalee No. 8 Mechanisms, top Spool Boxes, Lamp Houses, Kalee Mirror Arcs, Slide attachment, suitable for Western Universal base; must be in good condition and at a reasonable price; also Motor-Generator, A.C. 400 volts, 3 phase, 50 cycles, D.C. 100 volts, 100 amp.—Write stating full particulars and where can be seen, to Pickles, Royal Cinema, Chorley. 1291

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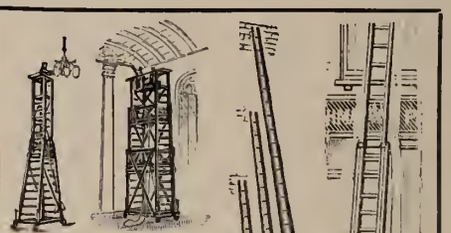
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COMING TRADE SHOWS

LONDON

WEDNESDAY, JULY 15, 1931
Smart Money.....Warner.....Prince Edward, 8.30 p.m.
The Black Camel.....Fox.....Palace Theatre, 3 p.m.
Swanee River.....Gaumont.....New Gallery, 11 a.m.
Ex-Bad Boy.....Universal.....Rialto, 11 a.m.; Own Theatre, 2.30 p.m.

THURSDAY, JULY 16, 1931
The Ridin' Fool.....Gaumont.....Astoria, 11 a.m.
Chances.....F.N.P.....Prince Edward, 3 p.m.
Five Shorts.....P.D.C.....Own Theatre, 3 p.m.

FRIDAY, JULY 17, 1931
A Night in Montmartre.....Gaumont.....Astoria, 8.30 p.m.
Sweepstakes.....P.D.C.....Prince Edward, 3 p.m.
Hush Money.....Fox.....Palace Theatre, 3 p.m.
Lover Come Back.....United Artists.....New Gallery, 11 a.m.

MONDAY, JULY 20, 1931
Five Shorts.....P.D.C.....Own Theatre, 3 p.m.

TUESDAY, JULY 21, 1931
The Squaw Man.....M.-G.-M.....Palace Theatre, 8.45 p.m.
The Girl in the Night.....Wardour.....Phoenix, 3 p.m.
Her Reputation.....Paramount.....Carlton, 11 a.m.
Goldie.....Fox.....Cambridge Theatre 3 p.m.

BELFAST

THURSDAY, JULY 16, 1931
"Hell" Below Zero.....Ideal.....Royal, 11 a.m.

FRIDAY, JULY 17, 1931
Captivation.....Ideal.....Royal, 11 a.m.

BIRMINGHAM

THURSDAY, JULY 16, 1931
Too Many Cooks.....Radio.....Forum, 10.45 a.m.

FRIDAY, JULY 17, 1931
Reaching for the Moon.....United Artists.....West End, 10.30 a.m.
Smart Money.....Warner.....Forum, 10.30 a.m.
Dishonoured.....Paramount.....Futurist, 10.45 a.m.

MONDAY, JULY 20, 1931
Song of the Alps (English Dialogue).....Universal.....Forum, 10.30 a.m.

TUESDAY, JULY 21, 1931
East Lynne on the Western Front.....Gaumont.....West End, 10.30 a.m.
Women Men Marry.....Butchers.....Futurist, 10.30 a.m.

WEDNESDAY, JULY 22, 1931
The Dancing Partner.....M.-G.-M.....Scala, 10.30 a.m.
Swanee River.....Gaumont.....West End, 10.30 a.m.
The Girl in the Night.....Wardour.....Forum, 10.30 a.m.

THURSDAY, JULY 23, 1931
Svengali.....Warner.....Forum, 10.45 a.m.
The Ridin' Fool.....Gaumont.....West End, 10.30 a.m.
Hush Money.....Fox.....Gaumont Palace, 10.30 a.m.

CARDIFF

THURSDAY, JULY 16, 1931
The Air Patrol.....Equity British.....Olympia, 11.30 a.m.

FRIDAY, JULY 17, 1931
Kick In.....Paramount.....Capitol, 11 a.m.
The Rosary.....W.P.....Imperial, 11 a.m.

MONDAY, JULY 20, 1931
Keepers of Youth.....Wardour.....Queen's, 11 a.m.

TUESDAY, JULY 21, 1931
Annabelle's Affairs.....Fox.....Park Hall, 11 a.m.
Children of Dreams.....Warner.....Queen's, 11 a.m.
East Lynne on the Western Front.....Gaumont.....Imperial, 11 a.m.
Swanee River.....Gaumont.....Own Theatre, 3 p.m.
Dishonoured.....Paramount.....Capitol, 11 a.m.

WEDNESDAY, JULY 22, 1931
The Black Camel.....Fox.....Park Hall, 11 a.m.
The Maltese Falcon.....Warner.....Queen's, 11 a.m.

THURSDAY, JULY 23, 1931
The Front Page.....United Artists.....Queen's, 10.45 a.m.

GLASGOW

THURSDAY, JULY 16, 1931
Annabelle's Affairs.....Fox.....La Scala, 10.45 a.m.

FRIDAY, JULY 17, 1931
Reaching for the Moon.....United Artists.....Picture House, 10.45 a.m.
Children of Dreams.....Warner.....Regal, 11 a.m.

TUESDAY, JULY 21, 1931
The Black Camel.....Fox.....Picture House, 10.45 a.m.
Laughing Sinners.....M.-G.-M.....Regal, 11 a.m.
Sweepstakes.....P.D.C.....La Scala, 10.45 a.m.

WEDNESDAY, JULY 22, 1931
Keepers of Youth.....Wardour.....Regal, 11 a.m.
Lover Come Back.....United Artists.....Picture House, 10.45 a.m.
Kick In.....Paramount.....Green's, 11 a.m.

THURSDAY, JULY 23, 1931
The Good Bad Girl.....United Artists.....Picture House, 10.45 a.m.
Hush Money.....Fox.....La Scala, 10.45 a.m.
Song of the Alps (English Dialogue).....Universal.....Regal, 11 a.m.

LEEDS

THURSDAY, JULY 16, 1931
Meet the Wife.....United Artists.....Scala, 10.45 a.m.
Svengali.....Warner.....Rialto, 11 a.m.

FRIDAY, JULY 17, 1931
Kiki.....United Artists.....Scala, 10.45 a.m.
The Parisian.....I.P.L.....Tower, 11 a.m.
Women Men Marry.....Butchers.....Rialto, 11 a.m.

MONDAY, JULY 20, 1931
Fascination.....Wardour.....Scala, 11 a.m.

TUESDAY, JULY 21, 1931
Subway Express.....United Artists.....Scala, 10.45 a.m.
Kick In.....Paramount.....Rialto, 10.45 a.m.
East Lynne on the Western Front.....Gaumont.....Majestic, 11 a.m.

WEDNESDAY, JULY 22, 1931
The Bat Whispers.....United Artists.....Scala, 10.45 a.m.
Why Change Your Husband?.....Warner.....Rialto, 11 a.m.
Swanee River.....Gaumont.....Majestic, 11 a.m.

THURSDAY, JULY 23, 1931
Dirigible.....United Artists.....Scala, 10.45 a.m.
The Ridin' Fool.....Gaumont.....Majestic, 11 a.m.

LIVERPOOL

THURSDAY, JULY 16, 1931
The Black Camel.....Fox.....Palais-de-Luxe, 11 a.m.
Kiki.....United Artists.....Futurist, 10.45 a.m.

FRIDAY, JULY 17, 1931
Subway Express.....United Artists.....Scala, 10.45 a.m.
Kick In.....Paramount.....Futurist, 10.45 a.m.
Fascination.....Wardour.....Forum, 11 a.m.
Hush Money.....Fox.....Palais-de-Luxe, 11 a.m.

TUESDAY, JULY 21, 1931
The Bat Whispers.....United Artists.....Futurist, 10.45 a.m.
A Free Soul.....M.-G.-M.....Forum, 10.45 a.m.
East Lynne on the Western Front.....Gaumont.....Trocadero, 11 a.m.
Goldie.....Fox.....Palais-de-Luxe, 11 a.m.

WEDNESDAY, JULY 22, 1931
Dirigible.....United Artists.....Trocadero, 10.45 a.m.
Swanee River.....Gaumont.....Palais-de-Luxe, 11 a.m.
The Girl in the Night.....Wardour.....Forum, 11 a.m.

THURSDAY, JULY 23, 1931
Smart Money.....Warner.....Forum, 11 a.m.
Indiscreet.....United Artists.....Futurist, 10.45 a.m.
The Ridin' Fool.....Gaumont.....Palais-de-Luxe, 11 a.m.

MANCHESTER

THURSDAY, JULY 16, 1931
Subway Express.....United Artists.....Theatre Royal, 10.45 a.m.
Women Men Marry.....Butchers.....Piccadilly, 11 a.m.

FRIDAY, JULY 17, 1931
The Maltese Falcon.....Warner.....Theatre Royal, 11 a.m.
The Black Camel.....Fox.....Piccadilly, 11 a.m.
West of Cheyenne.....British Lion.....Deansgate, 10.45 a.m.

MONDAY, JULY 20, 1931
Fascination.....Wardour.....Theatre Royal, 11 a.m.

TUESDAY, JULY 21, 1931
The Dancing Partner.....M.-G.-M.....Market Street P.H., 10.45 a.m.
Svengali.....Warner.....Theatre Royal, 11 a.m.
Shorts.....Paramount.....Paramount Theatre, 10.45 a.m.
East Lynne on the Western Front.....Gaumont.....Hippodrome, 11 a.m.
The Air Patrol.....Equity British.....Piccadilly, 11 a.m.

WEDNESDAY, JULY 22, 1931
Smart Money.....Warner.....Theatre Roya', 11 a.m.
Swanee River.....Gaumont.....Piccadilly, 11 a.m.

THURSDAY, JULY 23, 1931
Dirigible.....United Artists.....Theatre Royal, 10.45 a.m.
The Ridin' Fool.....Gaumont.....Market Street P.H., 11 a.m.
Goldie.....Fox.....Piccadilly, 11 a.m.

NEWCASTLE

THURSDAY, JULY 16, 1931
The Maltese Falcon.....Warner.....Grainger, 10.30 a.m.
Subway Express.....United Artists.....Queen's, 10.30 a.m.

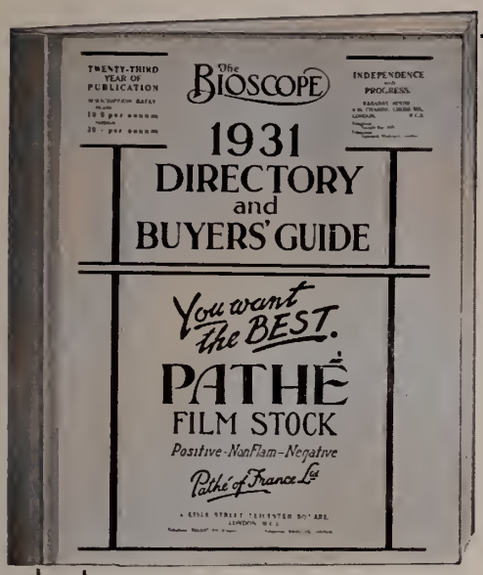
FRIDAY, JULY 17, 1931
The Black Camel.....Fox.....New Westgate, 10.30 a.m.
Laughing Sinners.....M.-G.-M.....Grainger, 10.45 a.m.
Dishonoured.....Paramount.....Queen's, 10.30 a.m.

MONDAY, JULY 20, 1931
Le Million (English Sub-Title Version).....Universal.....Grainger, 10.45 a.m.

TUESDAY, JULY 21, 1931
Smart Money.....Warner.....Grainger, 10.30 a.m.
Sally in Our Alley.....Radio.....Queen's, 10.45 a.m.
Hush Money.....Fox.....New Westgate, 10.30 a.m.

(*Continued on page* 30)

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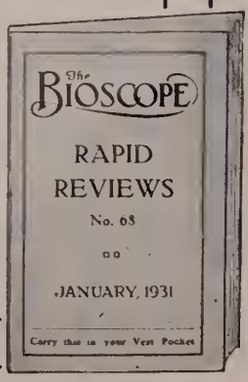
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HARDIE ALBRIGHT

A fine, dramatic picture, with novel twists and brilliant human touches.

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A romantic drama set in the picturesque Basque country.

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A strong drama, with a startling climax of a faithless, mercenary woman.

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A dynamic drama of a woman who chose to brand herself an outcast.

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IN

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"A very modern marital drama, cleverly acted and treated with brilliance and tenderness. . . . It has daring wit, smart dialogue, an interesting theme, and is remarkable for an unforgettable performance by Ina Claire."—*Kinematograph Weekly.*

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with

INA CLAIRE
ROBERT AMES
MYRNA LOY
ROBERT WILLIAMS





AND OF—

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with

JOEL McCREA
PAUL CAVANAGH
FRED KERR

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". . . The emotional masterpiece of the year . . . it will be a big hit, for every woman will be swept away by it, and many men, too."—*Sunday News.*

". . . place 'Born to Love' in that rare category known within the ranks of the film industry as 'Exhibitors' Friends.' . . . See this one at any price."—*Sunday Pictorial.*

"In sorting out the new pictures . . . 'Born to Love' . . . is by far the best. Constance Bennett is already one of the most popular stars. 'Born to Love' will enhance that popularity to a point at which she will have no rival . . . this box-office certainty."—*Sunday Dispatch.*

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". . . one of the best dramatic films . . . it is going to be a very popular film."—*Evening News.*



AND OF--

Eddie Quillan

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with

MARION NIXON
JAMES GLEASON
LEW CODY



". . . with romance and thrills . . . contains all the elements of popular success."—*Daily Film Renter.*

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"A very cheery racecourse drama, with plenty of action, excellently acted. . . . A particularly successful feature . . . splendid action sequences, as well as good comedy and dramatic scenes."—*Kinematograph Weekly.*

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" In ' Sweepstakes' we have a clean, bright, spectacular and . . . an amusing racing drama of the out-of-the-way type."—*Faulkner's Film Review.*

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Constance Bennett in THE COMMON LAW

with

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LEW CODY and
ROBERT WILLIAMS

"Constance Bennett's acting . . . is subtle, realistic and appealing . . . scenes are remarkably deft, amusing and piquant . . . handled by the director like a real artist."—*Daily Film Renter.*

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in

An ERNST LUBITSCH

PRODUCTION

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Music by Oscar Straus

"Now in the 3rd Record breaking week at the Carlton Theatre, Haymarket"





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—Kinematograph Weekly

"Full of happy Lubitsch touches"
—Sunday Graphic

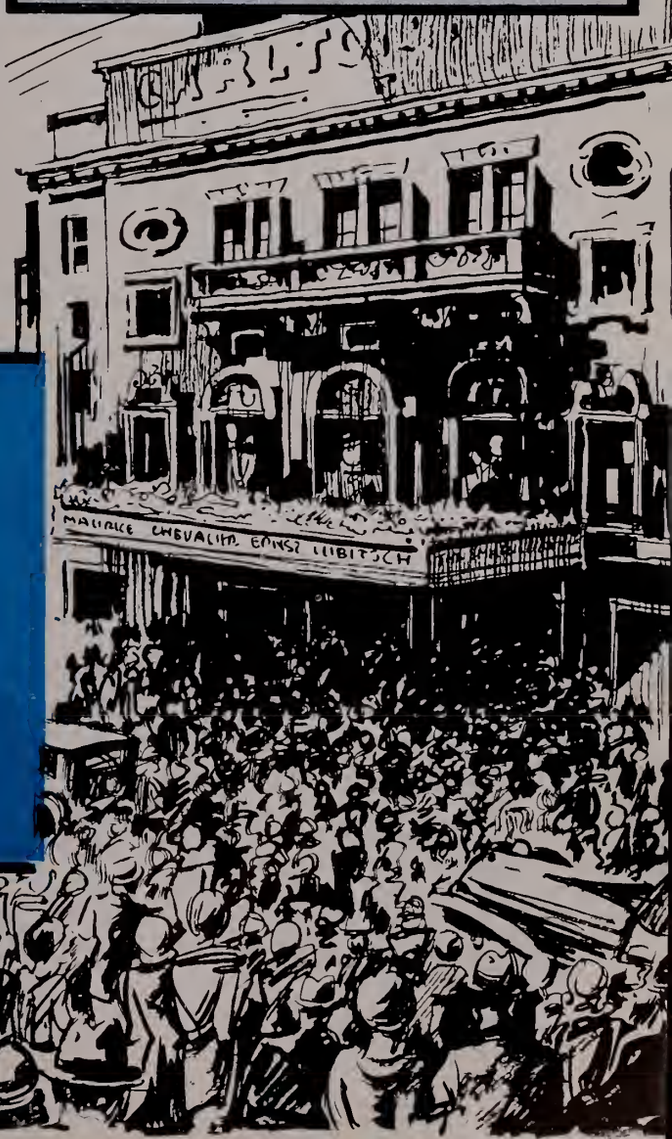
"'The Smiling Lieutenant' now packing the Carlton, puts him where he belongs — right at the very top"
—Reynolds's Illustrated News

"His (Maurice Chevalier's) performance is as good as it could possibly be"
—Evening Standard

"If you miss it, you will miss seeing the brightest talkie that Hollywood has yet produced"
—The Sunday Times

"Maurice Chevalier is again captivating London with the delicious daring that makes old men wish they were young again, and gives to women of all ages the glamour of life and love"
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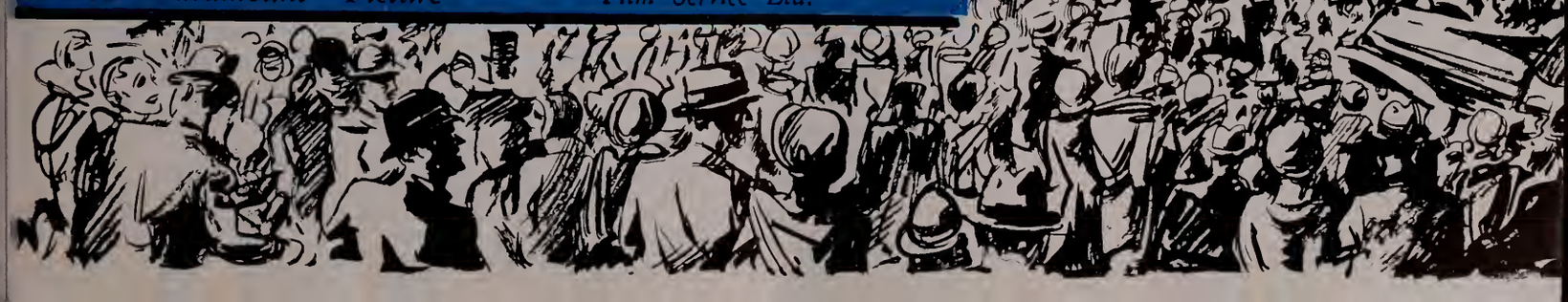
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"'The Smiling Lieutenant,' has beaten all previous box-office records at the Carlton Theatre" ***—The Daily Mirror***

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Story by Dashiell Hammett.

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In Brief

TOTAL gross trading profits of B.I.P. and A.B.C. show a joint increase of £250,000 on the previous year's figures. *Page 18*

A NEW school for film artists and technicians is to be opened in London by British Cinematograph Training Studios, with which Sinclair Hill is associated. *Page 19*

SUBSTANTIAL reductions in service charges, to operate on October 4th, are announced by Western Electric. *Page 19*

LUPINO Lane states that his new production unit has been completed, and will include Stanley Lupino. *Page 19*

AN attempt to reduce overhead costs by a system of "unit production" is to be tested by David Selznick in Hollywood. *Page 18*

ANNE GREY has been signed by Julius Hagen to play with Denis Neilson-Terry in the forthcoming Twickenham production "A Murder at Covent Garden." *Page 22*

UNION Theatres, biggest Australian circuit, has passed its half-yearly dividend, due largely to the present state of depression. *Page 21*

A NEW process of film faking used by Hollywood technicians is described by Randall Terraneau, just back from the American studios. *Page 18*

ALEXANDER Korda, well-known international director, is preparing the scenario for a Paramount British Production of Kipling's "The Light that Failed." *Page 22*

ANNUAL report of New Era discloses a loss of £37,530, due, the directors state, to writing off all silent film stock. *Page 30*

Killing "Refanement"

This week brings a thought or two for the wailers who since "talkies" came across the waves have never ceased to lament that "the pure well of English undefiled" has suffered pollution by the projection (literally) of the American nasal organ and its trumpetings. American Broadcasting authorities have made a *beau geste*. They have decided—as they had a perfect right *not* to do—that they will henceforth call themselves "over the air" a "Broad-*CAH*-sting" concern instead of a "Broad-*CAIH*-sting" one. Most English people will agree that they have made an improvement, and that the abandonment of the long nasal American "A" sound will wreak no verbal disfigurement on English as she is spoke in U.S.A. Hollywood also is toning down the more rasping sounds accompanying broad American speech. Is not some measure of reciprocation on the part of British film producers and artists now due?

The fact is indisputable that there is revulsion among British listeners—whether to radio or films—against the kind of Americanised English which has a saw edge to it.

But just as there has been Americanese and Americanese, even more so has there been English and English. And from the first unsibilated sounds of the British film, the insistent outcry against the doubtful euphony of the competitive commodity from across the Atlantic, has almost drowned the less noisy but equally well founded grouse which the masses of British picturegoers have been trying to air against the affectations of speech often foisted upon them in the name of English "refanement."

If we are to believe, as it seems we must, that the height of flattery is imitation, the odds are against the dulcet accents of the "oh-so-naice-Englishman" and in favour of the dawdling, drawling, gum-punctuated lip of the "ninety-per-cent.-all-American." Sez we!

For it is a patent fact that in the smallest hamlet and most crowded city of Great Britain to-day the juvenile who doesn't "go crackers over summat" stands very little chance of escaping introduction by his associates to that most luscious American fruit "the raspberry." And it was in 1928 we heard the first American "talkie"; were told, albeit by none other than the great (still remembered) Al Jolson, that we "hadn't heard nuthin yet."

The Isis has flowed its centuries through the Garden of English culture, but Oxford and Cambridge have never yet made forcible appeal to the imitative instincts of Bow and Wigan.

Clearly the day of compromise is near. British audiences do not want raucous American. Neither do they want the sickly accents; the affected intonations; the irritating snobbery of speech, which so many anxious young British players are apt to pass off for real English.

When these players have learned that lesson they may become stars! Hollywood, Elstree, Shepherds Bush and all may as well appreciate that the great British public calls for screen dialogue in good sound robust English, with that ring about it which is reminiscent of centuries of roast beef and hearty ale.

That is the kind of English which America will quickly learn to love and imitate. It will become the language of the Transatlantic tribes.

Maxwell Companies' Magnificent Reports

B.I.P. and A.B.C.: £250,000 Increase

8 Per Cent. and Heavy Reserves

As forecast in THE BIOSCOPE some weeks ago, the total gross trading profits of British International Pictures and Associated British Cinemas show a joint increase of considerably over £250,000 on the figures of last year.

The directors' report and accounts for the year ended March 31st last show that the trading profit in the case of British International Pictures amounted to £186,661 5s. 2d., compared with £170,000 for the preceding year.

Associated British Cinemas' accounts for the same period reveal a gross trading profit of £431,451 15s. 3d., compared with £282,238 19s. 1d. for the preceding year.

These accounts will be submitted to the shareholders of the respective companies at Winchester House (Hall No. 47), Old Broad Street, E.C.2, to-morrow (Thursday), the B.I.P. meeting being timed for 11.30, and the A.B.C. meeting for 12.30.

Ordinary dividends of 8 per cent. are recommended in each case, the rate being the same as that paid last year. This would leave an amount of £56,478 to carry forward in the case of B.I.P., and £21,303 in the case of A.B.C., Ltd.

The B.I.P. report shows that the directors have appropriated £15,000 of the additional profits for the investment depreciation reserve which now stands at £30,000. They have also appropriated £20,000 for property depreciation reserve, which brings that account up to £50,000. The report states that since March 31st part of the company's property not required for studio space and hitherto leased to another company (British and Dominions) has been sold on advantageous terms, the sale price received showing a substantial profit on cost price having been applied in reduction in the value of land, buildings, etc.

B.I.P.'s £300,000 General Reserve

A further appropriation of £50,000 has been placed to general reserve, which now stands at £300,000. The directors report the continued success of and increasing demand for their company's productions and state that to meet an increased public interest in their pictures, the volume of production was greatly increased during the year. This fact accounts for the substantial item of £492,820 10s. 9d. at which the item "film productions" stands in the company's assets.

J. D. Bright and M. Arthur Dent retire as directors, but being eligible offer themselves for re-election.

A.B.C.: More Reserves

The report of the A.B.C. directors shows that £75,000 has been set to property depreciation reserve, £90,000 is being transferred to general reserve (bringing this account up to £180,000), and £34,840 is to be utilised in writing-off share issue expenses and stamp duty on debentures.

The directors report that they have continued the policy when favourable opportunities have arisen of issuing preference shares in exchange for shareholdings acquired in cinema-owning companies and in addition further leasehold theatres have been acquired on terms advantageous to the company.

During the year under review the Forum, Birmingham, and the Forum, Liverpool, have been opened and the company now has under construction in York Road, Wandsworth, a theatre seating approximately 2,000. It is expected that this theatre will be completed for public opening by Christmas. It is further stated that economies effected in administration and working costs have been offset largely by the diminution in theatre receipts arising from the prevailing industrial depression.

How Hollywood "Fakes" Backgrounds

Randall Terraneau Describes "Split-Matte" Process

Randall Terraneau, of Humphries & Co., who has just returned from America, where he completed negotiations to give his company the British rights in the "Dunning" process of film faking, was greatly impressed while at Hollywood with the "Split-Matte" process, a development of the use of painted glass for providing backgrounds.

In the current issue of the *Bestlab Gazette*—house organ of Humphries & Co.—Mr. Terraneau describes the system which, he says, enables almost impossible shots to be made in the studio, sets of colossal size being shot on a stage no bigger than those in England. He suggests it is typical of Hollywood that the technicians, realising the disadvantages of painted glass, should, instead of discarding it, give all thoughts to elimination of the defects.

"With the 'Split-Matte' method," says Mr. Terraneau, "the set is built in the same way as was customary for a painted glass set, the glass is placed before the camera and the portion which will have the painted scene is blocked out—blacked on the glass the black naturally follows the easiest lines to be matched, and as the distance from the glass to the camera controls the softness of the matte, a small glass, about 4 in. by 3 in., is used.

"This glass is blacked out as quickly as the director can rehearse his artists, so that no time is lost. After the action has been photographed, a test is taken of 50 to 100 feet, and this, with undeveloped negative, is sent into the Special Effects Camera Department, and it is here that the glass is painted and superimposed on to the scene of the action already photographed. It is in this department that the time, originally lost on matching on the stage with the old method of painting the glass first, is spent. This only entails the time of one man, since he is generally both cameraman and artist.

"The sky in Hollywood is always blue, with no clouds, so when you next see a Hollywood product, notice the clouds on exteriors and you will be able to count up how many 'Split-Mattes' have been used! The other ones are so good that you would never be able to detect them, and they have saved producers thousands of dollars. Their adoption in this country would enable us to put Hollywood 'sets' into British studios."

Unit Production to Save Overheads

Return to "Individual" Filming Methods?

(By Our American Representative, Ernest Rovelstad)

Unit production will have a real test under the plans of David O. Selznick, formerly with Paramount. Nine series of pictures, each production individually made, figure in the plans to date. Lewis Milestone will be responsible for six pictures in the first company, Selznick-Milestone. And now Selznick is seeking the services of Clara Bow and King Vidor, at present with M.-G.-M., for his second and third units.

The fact that Selznick, on his visit to New York, spent much time with Walter Wanger, former general manager of production for Paramount, and the fact that the reported Directors' Guild idea, in which Wanger was said to be interested, included a series from Milestone, gave rise to speculation as to whether Wanger would not be found in the new venture.

Selznick points out that the plans of the organisation are directed toward big savings in overhead. He says the company will not buy or build a studio, but will rent space as needed.

U.F.A. Community Theatres

A circuit of small, modernistic, community theatres in the Middle West is about to be born, and exclusive showing of Ufa pictures is expected to be announced any day now. Louis Machat, independent exhibitor in Chicago, is the key figure in the plan. The proposal also calls for selection of Machat as Middle West distributor for Ufa.

Shaking Out Yes-men

Freelance workers are the first to bear the brunt of the salary-reducing movement which now is gathering momentum at the studios.

"The grandest shaking-out of do-nothings and yessers that Hollywood ever has known is under way," is the way *The Hollywood Herald* characterises the new developments in the movement which was begun some time ago.

"Just as necessity is the mother of invention, so has necessity been a blessing in disguise for the harassed production heads. Called upon to economise on a big scale, they have turned to their trusted lieutenants for help and, in numerous cases, have failed to find it. Instead, they have encountered non-co-operation in such high degree as to approximate disloyalty—in places where they have every reason to expect 100 per cent. assistance.

"That many posts heretofore considered important are to be abolished is indicated by a statement issued by B. P. Schulberg, who stated that the office of executive assistant vacated by David Selznick has been wiped out, with its duties being split up among several studio production executives."

Max Thorpe to Join Warners

Max Thorpe, for some time past London sales manager for Universal, is shortly relinquishing that position in order to become general sales manager for Warner Brothers.

W.E. Reduces Service Charges

Hatfield's Announcement

Western Electric have this week announced substantial reductions in service charges effective the week beginning October 4th. This follows closely upon the suggestion made in The Bioscope that R. M. Hatfield could commemorate his recent appointment as British chief of W.E. in no better way than by reducing service charges.

Mr. Hatfield, asked whether this statement of reduction in service charges was the "startling announcement" advertised in The Bioscope by Western Electric several weeks ago, stated this was not the case and that a further announcement of the greatest interest to the trade would be made on August 26th.

The reductions will be as follows: For those theatres having 3-A, 3-S or 4-U systems, and which are now paying £3 10s. per week, the new rate will be £3 per week. For those having 3-SX or 2-S systems, and which are now paying £3 10s. per week, the new rate will be £3 5s per week. For those having 2-SX systems, and which are now paying £4 10s. per week, the new rate will be £4 5s. per week. For those having 1-S systems, and which are now paying £5 10s. per week, the new rate will be £5 5s. per week.

Lupino and Stanley Together

In New Production Company

Lupino Lane tells us that the formation of his own company is now an established fact, and that a month or two will see it in full swing. What is more, he will be working in collaboration with his cousin, Stanley Lupino, as he did during the production of "Love Lies," his new B.I.P. film, reviewed in this issue. These two relatives have some astounding revelations to make regarding their feelings towards each other in the professional world. Apparently over the many years that the family have entertained the public there has been a cut-throat atmosphere between the various branches which makes their recent joint effort the more remarkable. However, this professional hatchet is now buried and, from what I gather, is hardly likely to be resurrected when they really start in harness together. Here's wishing them luck!

More Newsreel Theatres

Russian Venture in Paris

Newsreel halls are springing up in Paris. They are most of them small, and are (with two exceptions) as yet under construction. The Ciné-Actualités "Le Journal" is about as original and perfect a hall as one could wish for. It is exploited by the Société Anonyme d'Exploitation des Théatres d'Actualités—commonly called S.A.E.T.A. (which must not be confused with Seyta, distributing Tiffany films)—and the directors are Baron Henri de Baubigny, Jacques Lévy Fribourg and Réginald Ford, who is also managing director and organiser. This hall—the old Electric Palace—is situated on the Grands Boulevards, and, just opposite, another newsreel hall will open, more or less under Russian financial control.



One of the two studio floors in the B.C.T.S., the objects of which are explained this week by Sinclair Hill, one of the promoters of the scheme

New School for Film Talent

Sinclair Hill on Aims of B.C.T.S.

A central studio within a twopenny 'bus ride of the West End of London, at which screen aspirants will receive tuition at the hands of experts in every branch of cinematography and motion picture production, and which will also be available for research work as well as for hire to film producing companies; these are the assets offered by British Cinematograph Training Studios, a company just formed under the aegis of Sinclair Hill, Adrian Brunel, Lord Clanmorris and others.



Sinclair Hill

A full statement of the company's aims was given by Sinclair Hill at an inaugural luncheon at the Dorchester Hotel last week, when he vigorously denied the suggestion that the B.C.T.S. had any association with the bogus training schools that had operated in the past.

After briefly outlining the advantages of the star system as practised in America, Mr. Hill said that the position was different in England, where producers could not afford to take a chance with young artists or technicians in their most promising years, because they had no training. They had no intention of taking the bread from the mouths of those who depended for their livelihood on crowd and small-part work; they were looking for the artist of to-morrow, and they were not out to compete with the agents or the Film Artists' Guild.

"Students of our studios," said Mr. Hill, "will have a training in camera work, scenario, editing, lighting, and they will even have a course in the cutting rooms and laboratories to ensure that they have an all-round knowledge of everything that goes to make a picture. The greatest possible care will be taken to find out exactly what particular department in the film industry a student is fitted for, so that, instead of turning out an indifferent artist, we may produce a budding director or a promising scenarist.

"Owing to the unique construction of our studios we shall be able to rent out floor space for research or technical experiments within the reach of almost every pocket.

"Young artists between the ages of 17 and 25 will go to their jobs with production companies absolutely studio conscious. They will have appeared personally as players in the talking picture of their year, for every completed course will have its own picture to show as the record of its work and as a guide to the selection and development of individual talent.

"They will understand the art of make-up and will have been made to study their features photographically; leading hairdressing experts will study the young girl artists and experiment with their coiffures; great dress experts will instruct girls and train them in the art of wearing clothes; voice production, physical culture, in fact every art that is necessary to build up stars will be within the grasp of those who successfully pass the final tests.

"We have obtained premises within a twopenny 'bus ride of the West End, which are being equipped with the very latest recording devices, and which will be ready for tenancy within the next three months.

"The premises that have been acquired offer for letting to production companies a main studio measuring 120 feet by 60 feet by 30 feet, which will have director's office, staff offices, projection and cutting rooms attached. Another studio (which will be used mainly for the students and technical work) is only slightly smaller, and is being converted so that it can be used either as a whole or divided off into smaller 'sets, such as are required for topical and educational films."

TALK OF THE TRADE

Where Exhibitors Smile at Sunshine!—Poverty Row on the Riviera!—Congrats, Hatfield—J.M.'s Big Nest Egg—Double-edged C.E.A. Resolution—Not Doomsday Yet!

Faraday House,
August 12, 1931

Where Sun Shines —And Exhibitors Smile

Just back from a brief run across France I find Wardour Street, Charing Cross Road and the London weather all equally dull and uninspiring. However, what is one man's meat is another's poison, and the exhibitors I met this week are all more or less delighted with the lachrymosity of the heavens. Away in the South of France—Juan Les Pins, Nice, Monte Carlo, Marseilles—four months of constantly brilliant sunshine was broken the day after I left by one short sharp shower, and now they have summer all over again. What a land for exhibitors to live in. And still they do live, smiling at visitors like myself through their masks of deep sun tan, and quite uncomplainingly offering one a choice of any of their seats except the half dozen in the 3-franc rows, which happen to be already occupied! Cannot think how some of these exhibitors pay their rates nor how much they enjoy making their returns to the renters for the sake of the percentage split.

French Programmes Behind the Times

French cinema programmes—Paris excepted—are a good deal inferior to those demanded by British audiences, and many of the supporting films now showing there were played out in this country at least a year or two ago. The best cinema business I struck was in Antibes and Juan Les Pins, where a French version of Chevalier's "Big Pond" and a synchronised rendering of First National's "No, No, Nanette," were among the current subjects. The former was billed at the Cinema D'Ete, Juan Les Pins—one of several open-air theatres I struck along the Riviera.

Open Air Cinemas Boom on the Riviera

These places seem to do the only real picture business there is to be done in the South: they appear to be nearly always from half to three-quarters full, and sell at from 3 to 15 frs. a seat. At the latter price one gets a comfortable cane seat with a table for drinks, and, of course, the merry old refreshment game goes on without interruption all through the show. At the Cinema D'Ete, Western Electric apparatus is installed, and both projection and sound are tip-top. The effect of the music and dialogue on the passing public is distinctly interesting to observe. Many pause, loiter and then pass on, but scores are evidently intrigued to the point of parting with their money, and after halting with cocked ears make a pocket dive for a few francs.

Continental Theatre Worth Studying

The only ordinary theatre which I discovered reasonably filled was at Antibes—the Theatre Antipolis, controlled by C. Renoir, son of the well-known French painter. I use the word "ordinary" with qualifications, for in reality the Antipolis is a magnificent new stone structure inspired by the present Germanic vogue for exterior severity and massiveness. The interior, decorated most frugally in red and grey, is almost entirely of stone and stippled plaster-work, the line being utilised deliberately as a means of creating an atmosphere of spaciousness and coolness. The ceiling provides a wonderful example of "open top" effect, and this theatre might well serve to "inspire" one or other of the many British theatre-owners who now seem to favour the South of France as a spot for vacationing.

Our Poverty-Stricken Industry

This season I found little escape there from the atmosphere of the film trade, among the visitors during my short stay being J. E. Otterson, of Western Electric, Gloria Swanson, Maurice Chevalier, Phil Hyams, Alec Saville and Harry Woolfe. Others had either just left when I arrived or were expected as I left. Hard times we live in. So hard, in fact, that the poor of our great industry (myself included) have to change their few Bradburys into French currency to make the wad look more!

Well Done, Hatfield!

Congratulations to the new Western Electric chief, R. M. Hatfield; he has availed himself of my advice tendered in a semi-humorous spirit on July 15th. When on that date I attended a Press reception to welcome Mr. Hatfield to this country I said, "I feel sure he is going to be very popular in London trade circles, and if I may make such a suggestion, I would assure Mr. Hatfield that he would be hailed by W.E. theatre owners as a gift from the American gods if he would commemorate his arrival here by announcing an early revision in Western Electric service charges." This week that announcement arrived, and although I am aware that in certain quarters it has been received much as the average taximan receives the usual tip, I feel sure that the majority of Western Electric exhibitors will feel thankful for small mercies and hope for further reductions when Mr. Hatfield desires to make some other little celebration.

New Era's Hard Luck

The annual report of the New Era National Pictures makes depressing reading, and I can imagine that Sir Gordon Craig and his co-directors will have to face criticism at the shareholders' meeting on Friday. Company losses invariably arouse the wrath of the investor, who is rarely able to take more than a superficial view of plain figures in black and white. Those who know the circumstances which have surrounded Sir Gordon Craig will, at any rate, view the situation with a little more human understanding, in spite of natural sensations of disappointment. Clearly the report provides an illustration that the day of the Independent is over. New Era have, according to the report, been practically unable to secure suitable material for distribution, they have never possessed studios of their own, and have therefore had to make the best of such facilities as they could afford to hire. Caught in the maelstrom of the "talkies," with no theatre affiliations and no great production reserves, they have—to put it in plain language—been up against it. Although questions of personal qualifications may, to some extent, enter into the matter, it is probable that a superman would have been unable to make a complete success of a company such as this—in the absence of a guaranteed outlet for product and unlimited money to make it with!

The Value of the Combine

If any proof were needed of the advantages enjoyed by the film triune, a vivid illustration is provided by the accounts of B.I.P. and Associated British Cinemas, upon which John Maxwell and his co-directors are to be heartily congratulated. These companies have made a joint increase during the year ended March last of just over £265,000, which, in view of the widespread industrial depression, is nothing short of amazing. The confidence which this report will create, not only among the investing public but among picture goers generally, cannot fail to react to the benefit of the British motion picture business generally, for when one speaks of British films, one speaks principally of British International, and *vice versa*. It is possible that shareholders who are inclined to be guided by the adage that "a bird in the hand is worth two in the bush" will wonder why they are not receiving more than the 8 per cent. which equals the dividend paid them last year. The more shrewd amongst them, however, will read in between the lines and will see that the huge sums which John Maxwell and his co-directors have decided to place to reserve are being held for some very wise purpose.

J.M. Planning For the Future

After paying the dividend now declared, British International will have a General Reserve Fund of no less than £300,000, in addition to an Investment Depreciation Reserve of £30,000 and a Property Depreciation Reserve of £50,000.

A.B.C. also are building up terrific reserves, which one may safely assume will be used in the near future to increase the size and power of this important circuit. Taking a retrospective glance over the progress of various British companies since the Quota boom of 1927, one is bound to admit that the generalship of John Maxwell has provided the most striking example of success in the history of the trade, for in little over four short years Elstree has been made pre-eminent as a centre of British film production, and Associated British Cinemas have extended their interests to the furthest corners of Great Britain, while the British and Overseas Departments of Wardour Films, under the control of Arthur Dent, have twice outgrown their premises. When one is asked whether Britain has any outstanding figures comparable to the Laskys, the Foxs, the Schenks and the Laemmles of Hollywood, the name of John Maxwell springs instantly to mind. Perhaps some day the British industry will boast others. Meantime——

Rescind that Resolution Or . . . !

A few weeks ago The Bioscope was approached by an advertising agent who asked to be quoted for an advertisement for cinema stage engagements for a certain well-known person who, a few years back, figured in a sensational court case and who later wrote his reminiscences of prison life. Respecting a Standing Resolution in the minutes of the C.E.A. which holds that no film featuring a person or persons who have attracted publicity of a certain kind shall

be accepted by any member of the Exhibitors' Association, The Bioscope declined to publish this advertisement, electing not to follow the example of the *Cinematograph Times*, official organ of the C.E.A., in which a similar advertisement had already appeared. There may be no reason at all why this person, who has now been publicly vindicated, or, in fact, any other person who has met with similar experiences in life, should be regarded as other than publicly acceptable by cinema audiences, but the members of the C.E.A. cannot have it both ways. Until the resolution referred to has been rescinded by the C.E.A. its members are, we consider, under a moral obligation not to offer stage engagements in their cinemas to any person or persons who may have enjoyed the kind of publicity which under the terms of this resolution would prevent the acceptance of films in which they might have appeared. Principles dictated by the C.E.A. concerning the casting of film personnel should, in fairness to film producers, be observed by C.E.A. members who elect to feature personal attractions on their stages.

A Splash Of Real Irish

Had the pleasure yesterday of lunching with Thomas J. (Paddy) Gogan, general manager of the Pavilion and Gardens, Dun Laoghaire, and his charming wife, who is better known as Lucy Donelly, under which name she acted as musical director at the Pavilion until a little less than two years ago. Mr. and Mrs. Gogan are spending their annual vacation partly in London and are daily receiving heartening messages from Dun Laoghaire to the effect that the rain holds out and that takings are up. It is easy for exhibitors to spend a happy holiday even when it rains cats and dogs. Mrs. Gogan has some interesting views to expound on "talkie" music. She is not one of those musicians who have a grudge against the "talkies," and she tells me that in her opinion mechanical music has proved more effective in its application to films than the original music which was so laboriously and often so unsuccessfully fitted to the films in the old silent days. Here at least is a very fine musical ear which is not offended by canned music. Meantime, as Lucy Donelly, she continues to further the cause of good music by conducting classes at the Municipal College of Music in Dublin.

Pictures the Best Amusements Buy

The Quigley publications, which have during recent months being showing an astonishing measure of vigour and enterprise, have issued over Colvin Brown's signature an optimistic assurance that the world is not coming to an end. There are, the statement says, a number of excellent reasons for anticipating the continued existence of the world as it is, and incidentally of the amusement business, for a sufficiently long period to justify a resumption of activity. The history of every depression proves that amusement is a necessity, not a luxury. "The motion picture has risen to dominance because it is the best amusement buy in the world. Good pictures can be made and can be sold, but neither process is automatic; they do not just happen, someone has to attend to the business." After referring to some encouraging trade statistics the statement concludes: "It is the busy businesses that are advertising, selling and getting the money. The customers are buying what they want—but you have to make them want it." Purely as a philosophic speculation it would be interesting to enquire how badly a man must need a thing before you can cease your efforts to make him want it!

OBSERVER

Union Theatres Pass Dividend

Renters Check Price Cutting War

(From Our Australian Correspondent, Lindsay Endean)

Union Theatres Investments provide the latest chapter in the drama of Australian theatre finance, the directors announcing that the necessary funds could not be made available to pay shareholders the usual half-yearly dividend on guaranteed preference shares. The sum of £14,000 is necessary to pay the amount due.

Capitalised at £1,000,000, Union Theatres Investments' principal and didivends are guaranteed by Union Theatres, Limited, and Australasian Films, Ltd., both of which companies have been experiencing the toughest of tough times. However, although the immediate outlook is far from promising, it is stated that "negotiations have been in train some weeks with a view to stabilising the finance and trading activities of Union Theatres, Ltd." As a balm it is stressed that every effort is being made to meet the situation, and that the dividend is cumulative and will be paid as soon as conditions permit.

The present depression has hit Sydney and the State of New South Wales, once the golden realm of Australian film financial glory, harder than elsewhere, and the present State Government is aiming towards legislation which would mean the absolute death blow. This is the addition of an emergency tax ranging from 1s. in the £ on wages of £4 per week to 5s. in the £ on £10 and over. This wallop, on top of the present host of Federal and State taxes, would have definitely cut amusement out of the public's reckoning when apportioning what little was left after the tax gatherer had taken his toll.

The scheme was bowled over when initially presented for the consideration of a senior House, but our Premier, Mr. John T. Lang, is a gentleman with a determined way with him, and still cherishes a fond hope that the Bill will eventually go through. If it does, there is going to be a lot of film folk linking up with the unemployed, and Sydney will no more enjoy the importance of being Australia's film headquarters. Of necessity, a shift will have to be made to another State, probably Victoria.

Despite all the gloom, there still remains some little box office brightness. Current big money pictures are "Viennese Nights," which is in its eighth week at the Prince Edward, and "Indiscreet," at the State, while an all-British bill, "The Skin Game" and "Old Soldiers Never Die," is doing very satisfactory on a two weeks' run at the Lyceum.

* * *

To be or not to be. That was the question concerning the determination of the renters to keep the minimum admission up to 1s., and action was fast when Union Theatres and Fullers threatened a price-cut war. In Newcastle, capital of the coal mining area, Union Theatres announced that 9d. would be charged at one of their theatres. That being so, Fullers decided to go one lower, with 6d. in view, and then the renters stepped in. The resultant conference with representative exhibitors saw a decision that under no circumstances must the minimum drop below 1s.

Ingram Super for Big Circuit

"Baroud" French Cast

(From our French Correspondent, Georges Clarriere)

Rex Ingram has returned to Paris after seeking locations in Morocco for "Baroud." The scenario and continuity for the French version, the stars of which will most probably be Pierre Batcheff and Colette Darfeuil, have been prepared by Rex Ingram and Benno Vigny. Interiors for the French version will be made in the Gaumont studios (la Victorine), near Nice. The sales agent and controller of the rights of the French version of "Baroud" is André Weill. The distribution of the film in France and Belgium will be done by Super-Film (Roger Weill-Lorach). "Baroud" will be one of the big attractions of next winter, and, passing through the joint circuit of Pathé-Natan and Gaumont-Aubert, will be shown at the Gaumont-Palace.

Incidentally, it is announced that Rex Ingram has lost his action against Corniglion-Molinier, who was, at the time of the making of "Mare Nostrom," his legal adviser. Ingram claimed 45,000 dollars damages, alleging misappropriation of funds. It is now the turn of Corniglion-Molinier to sue Ingram for damages for alleged slander. Arbitration may settle the case immediately.

Royal Amplitone: New Reproducer

The Société Benwood, a hitherto unknown concern in the French film trade, announces to exhibitors a new reproducer, working straight off the mains, without the intervention of amplifiers or batteries. This apparatus is called the Royal Amplitone. The large apparatus, Royal Z (double projector), for halls up to 1,000 seats, costs 89,000 francs complete. The smaller apparatus, Royal Z Portative, for small halls, schools, etc., costs 55,000 complete. The Royal Amplitone has been recently installed at the Capucines Cinéma (Tiffany keyhouse), Paris. A feature of the Benwood apparatus is that the sound head is incorporated within the projector mechanism, and is not an attachment.

Rene Clair's New Film

Preparations are actively in hand, in the Tobis (Epinay) Studios, for the production of René Clair's forthcoming film "Vive la Liberté." The music is being composed by Georges Auric, and will include songs, choruses and dances, as well as incidental melodies and a theme melody. The whole action of the film takes place in a factory, but there are some few exterior scenes.

Debut of Muratore

Muratore, the famous tenor, is the star in "Le Chanteur Inconnu," which Tourjansky is directing for the Société des Films-Osso. In the cast are Simone Cerdan, Jean Max and Jim Gérald.

British Studios To-day



This striking aspect of the new multiple stage studio nearing completion for Gaumont-British in Lime Grove, Shepherd's Bush, presents a fresh and invigorating architectural feature as well as an example of terrific growth in British film production. The tiny section sandwiched in the centre represents the original studio frontage

"Queer Fish" for B.I.P.

British International have purchased the world film rights of "Queer Fish," the new comedy now playing at the Apollo Theatre. Arthur Hardy and D. A. Clarke-Smith have, I understand, contracted to appear in the picture, which will be made at Elstree.

Korda to Direct Rudyard Kipling Story

Alexander Korda, well-known director of many successful German and American films, and now under contract to Paramount (European), is to direct for Paramount at Elstree in the near future. He is now engaged upon the preparation of his scenario from Rudyard Kipling's "The Light That Failed."

"Calendar" Unit Goes Racing

Down at Ascot on Friday British Lion-Gainsborough's "The Calendar" unit made film history, by using the famous racecourse for location shots for the first time ever. Those who know the powers-that-be at Ascot will realise the weight of this concession, and it was therefore fortunate that the day turned out sufficiently fine to allow a full day's work to be put in. Apart from the time spent by Director T. Hayes Hunter in gazing skywards through a smoked glass to watch the passage of clouds across the sun, there were no long delays, and a series of useful shots were taken in the paddock, in Tattersall's ring and on the track itself. In gorgeous gowns, grey toppers and similar sartorial glory, both principals and extras succeeded in creating the correct atmosphere of Ascot asceticism, though some eagle eye did catch a minor error in the dress of the liveried attendants in time to avoid a cinematic *faux pas*. However, there were no other such errors, Hayes Hunter having made sure of having everything in order by enrolling the services of a wee lad named Herbert Sturt, who works in the office of the Clerk of the Course, to correct the players on all points of etiquette and dress! They'll all be fit to get themselves invited to Ascot next year as members of some house party or other, that is . . . if they happen to be "resting" that day.

While Princesses Looked On

During the afternoon Princess Helena Victoria and Princess Beatrice came over in the company of Sir Gordon Carter, Clerk of the Course, to watch the proceedings. Princess Beatrice was, in fact, busy with a camera, so "Happy" Hunter may even yet go down to posterity in photo-form via a royal album. Unfortunately, the weather did not prove so kind on subsequent days, so that the unit has to go down to the course again this week, in order to write "finis." Sunday the unit planned to "locate" in a different rural setting, down at Pilshead, near Amesbury, Wilts, where shots were to be taken at the stables of J. Beary, who trains Edgar Wallace's horses. For certain equestrian sequences, the services of Michael Beary, the famous jockey, were "commandeered."

B.I.P.'s "Money for Nothing"

In addition to the principal players to be directed by Monty Banks in "Money For Nothing," which already include the star, Seymour Hicks, Betty Stockfeld, Donald Calthrop, Shayle Gardener and Henry Wenman, will be seen Edmund Gwenn, whose remarkable performance in "The Skin Game" will be recalled, Amy Veness, who made her film debut and success simultaneously in "My Wife's Family," Charles Farrell, the celebrated crook of "The Man at Six" and "The Flying Fool," Philip Strange, lately returned from Hollywood, Derrick de Marney, Wilfred Shine, Jose Collins, jun., niece of the famous musical comedy star, and a mysterious someone who will appear as Bernard Shaw's double—as though there could be any sich animal!

Anne Grey Signed by Hagen

Anne Grey has been signed by Julius Hagen to co-star with Denis Neilson Terry in his forthcoming Twickenham production, "A Murder at Covent Garden," which is to be directed by Leslie Hiscott.

During the past year Miss Grey has come rapidly to the fore among British screen actresses. Comparatively recently she was almost unknown and her distinct success in "Other People's Sins," P.D.C's. British production, has been followed by a rapid succession of contracts which have since placed Miss Grey in five different pictures, in all of which she has played important roles. In her new Twickenham picture she will be directed by Leslie Hiscott.

Mercanton's Cast

In addition to Jack Buchanan, Joan Barry, Ellaline Terriss, Norah Swinburne, Cyril Raymond and C. V. France, who, as announced in THE BIOSCOPE last week, have been signed by Louis Mercanton for his new Paramount picture production "A Child in Their Midst," the cast for this picture will include Lilian Braithwaite and Warwick Ward. This surely completes one of the most imposing casts assembled for any recent British picture. Mercanton was looking forward with keen interest to his return to England when I met him at the Joinville Studios last week, and I believe he cherishes a secret ambition that he will be given a certain literary masterpiece for his next film production. Hitherto he has not been very fortunate in regard to the scope afforded him by recent stories he has had to fill. At the same time, he would be the first to admit that he is extremely fortunate in securing for his first two Paramount pictures such well-known leading artists as Cyril Maude and Jack Buchanan.

Jameson Thomas Bereaved

I am very sorry to announce the death in Hollywood of Mrs. Jameson Thomas, formerly well known in London film trade circles as Evelyn Dudson, the publicity agent. It was in 1926, I believe, that Miss Dudson, who was then acting as Mr. Jameson Thomas' publicity agent, became his wife, and although she carried on her business for a considerable time after their marriage (which was a secret one) she left for America when her husband decided to quit British pictures to seek fame in American ones. This must have been towards the end of 1929, and almost immediately after her arrival in America Mrs. Thomas suffered ill-health. During the past few months her condition grew very grave and she passed away on Sunday as a result of pulmonary trouble. Mr. Thomas's many friends on this side of the

Atlantic will join me in expressions of sympathy and regret.

"The Great Gay Road" Going Strong

Sinclair Hill has a happy knack of enlisting the co-operation of his artists, and his current Butcher production, "The Great Gay Road," is amazingly close to schedule. Interiors may finish this week, but a burst of settled weather would send the company back to the road to complete this romance of the British countryside. Stewart Rome and Frank Stanmore are playing the gentleman tramp and his Cockney protégé.

Hakim and De Mille

Quite an air of mystery seems to have surrounded recent negotiations between Eric Hakim and Cecil B. de Mille, who were said to be planning a £100,000 British super film. Mr. Hakim is very silent, and in some quarters it is even said that he and de Mille never have planned to work together. This, I am sure, is definitely wrong, for when I was at Joinville Studios, Paris, a little over a week ago, de Mille was also a very interested visitor there, and was being escorted over the lot by Robert J. Kane. Mr. de Mille had definitely visited Paris to make tests of Harold Huth, who was to have had a big part in his new Hakim picture. As to what has happened since, there is a complete air of mystery, but I have sufficient confidence in Eric Hakim to know that when he has any news worth imparting he will not hesitate to let me publish it. Hakim, as a matter of fact, always elects first to do something and then to ask the Press to tell the world what he has done, rather than plan something and ask the Press to tell the world what he is *going to do*.

Short Shots

John "Paddy" Carstairs has been re-signed by Associated Radio (Basil Dean) till February next to write and assist on the production side generally. Carstairs returned from an experience in Hollywood, where he worked with Al Christy, Columbia and Paramount, to join Radio here. He has since collaborated in the adaptation of "Footsteps in the Night," just concluded by the Basil Dean unit, "Sally in Our Alley," and as continuity writer in "Water Gypsies," the current Associated Radio subject.

* * *

"Four Winds" has taken the floor at Welwyn Studios under the direction of Norman Lee, the cast including Jack Morrison, Molly Lamont, Moira Lynd and Carol Coombe, daughter of Sir Wm. Coombe, a director of Union Theatres of Australia.

* * *

B.I.P. have acquired "No. 17," another Jefferson Farjeon play, for early production. They have also signed up Leon M. Lion, who will be remembered as the original Ben in this stage play.

* * *

Congratulations to P. C. Stapleton on his formal appointment as General Manager of British International. Mr. Stapleton is one of the most unassuming as well as a most able executive among British studios personnel, and his appointment follows a lengthy period of service as Assistant General Manager under J. H. Thorpe. Formerly Mr. Stapleton was in charge of the Accounts Department of the Gaumont Company.

* * *

Glad to report that Stanley Rodwell, who received serious injuries to the back when the 'plane in which he was filming crashed during exteriors for "The Flying Fool," has now completely recovered and is in charge of the camera at Welwyn Studios on the "Four Winds" unit.

W.H.M.

In Hollywood Now

Making Education Pay

E.R.P.I. Starting Boom in Instructionals

(By Our Hollywood Correspondent, John Dee)

There are no flies on those electrical giants Western Electric, *et al.*, grouped for certain purposes under the name of Electrical Research Products Inc., popularly known here as Erpi.

In Hollywood the name of the educational film is mud. You can't get money, or an ear or cheap floor space to make one. "The public don't want to be educated," they tell you. "Why not give them what they want?"

Erpi knows better.

The other week the American National Education Association held a convention in Los Angeles. For those 20,000 educationalists Erpi opened a small cinema and showed its own-make educational subjects—botanical, biological, entomological and the rest. The show ran from morning to night for seven days; for seven days there was not a seat to be had in the cinema, unless one cared to queue up.

Before the week was out Erpi booked the series to the University of California and sold 47 junior "talkie" sets!

Erpi has been secretly studying the educational field for three years; has already shot half a million feet of educational film, and is serving 2,000 customers in the shape of schools, colleges, churches, clubs and institutions, with 6,000 more expected to be converted within the next three years.

An Erpi official tells me that the educational film business of the near future would keep a major Hollywood studio in the profits to which it is accustomed.

Rushing Musicals

An indication that Hollywood is not fully convinced of the rosy future painted for musicals is Metro's rushing of the script for "Flying High," the George White song-show which will feature Bert Lahr, Jimmie Durante and Charlotte Greenwood. The effort is to get it out and draw the money for "something different" before Radio weighs in with "Girl Crazy," "Babes In Toyland," and "The Bird of Paradise," Paramount with the off-again-on-again "Rose of the Rancho," Fox with the Gershwin-Gaynor subject, and the others with the others.

Nobody in Hollywood is quite so sure that the public wants musicals as William Le Baron (Radio production chief) tells the Press he is. "The Smiling Lieutenant" is that kind of musical which has not much to do with the case; one can't generalise from a Lubitsch.

Two other Hollywood scripts are being given day-and-night hurry treatment. They are Paramount's "Draga Maschin" and R.K.O.-Pathé's "A Woman Commands," the Thilde Foster story to be Pola Negri's chord on. Both stories are based on the life of a Queen of Serbia—and both studios want to be first.

Here and There

Ludwig Satz has completed the first all-talking Yiddish production, entitled "Love Crazy."

* * *

Alexander Pantages has bought the world rights of a magnetic talking wire system of sound reproduction, similar to the Blattnerphone, from Arthur Whitsun, inventor, for a reported figure of £8,000.

* * *

Nick Copeland, former New York agent, has evolved a new variety of fan photograph consisting of an unbreakable disc with the star's likeness on one side and a personally spoken message to the fan on the other. The discs cost only slightly more than the average postcard photograph.

* * *

Paramount has installed the new Debrie motor-driven camera tripod on all stages.

Michael Powell's Second for Fox

Michael Powell, who directed "Two Crowded Hours," now playing at the Tivoli in support of "Daddy Long Legs," has commenced work on his second British picture for Fox. Under the title of "My Friend the King," this new picture is now in production at the Nettlefold studio, Walton-on-Thames.

The cast includes Jerry Verno who, as the taxi driver in "Two Crowded Hours," gave an attractive comedy performance, Robert Holmes, Eric Pavit, Tracy Holmes and Baroness Luli Hohenberg, all stage artists.



Marjorie Hume and Janice Adair as mother and daughter in Butcher's new Empire production "Deadlock," to be screened to the British trade on September 4th

Book Reviews

Motion Picture Almanac. (Quigley Publishing Co., New York.)

In the Motion Picture Almanac just published by Quigley Publications of America, Martin Quigley presents for the first time in the Annals of the Trade an exhaustive analysis of the corporate structure of the industry, including details of the complete personnel of each company, the State in which it is incorporated, details of its organisation, the authorised number of shares and their market value, banking affiliations, etc. In addition there is a complete "Who's Who" of production and studio executives and players, all classified and sub-classified, motion picture directors, cameramen, art directors and other technicians, besides a whole fund of information concerning various film stars, casting agencies, film publishing companies, laboratories and important recent film releases.

Of particular interest to British producers with an eye on the American market is the reproduction of the code regulating the production of motion pictures in America as recently framed by the Hays organisation. It is, in fact, not so much a matter of what appears in this remarkable publication; it is difficult to discover anything of interest which concerns the many ramifications of the American industry which does not appear in Motion Picture Almanac. It is correctly described as a reference book of the industry, and a most authoritative and reliable one at that. It will be in demand not only throughout the whole of the American film industry, but will be found invaluable to everyone connected with Motion Pictures in any country throughout the world. Copies may be ordered direct from the Quigley Publication Offices, 1790, Broadway, New York City, U.S.A., or through The Bioscope.

"Terra Incognita and other Verses," by Eng. Martin. (Cecil Palmer.)

This is a little book of sonnets and songs, in English, French and Russian, by an authoress of unusual versatility, for in addition to writing verse of delightful fancy and polished phrasing in three languages, Miss Martin is able to illustrate her book with reproductions of her own oil paintings, one of which was exhibited in this year's Royal Academy.

Miss Martin's English and French verse is facile and delicate, and though the present writer is not able to criticise the Russian verse from a literary standpoint, he appreciates its decorative appeal.

Eng. Martin is the wife of Alder Anderson, the well-known writer on film topics, who until recently acted as film critic to the *Daily Telegraph*.

Convention Seeks Standardisation

Of Plant and Stock

At the International Cinema Scientific Convention held at Dresden a general standardisation of cinematograph equipment was proposed by the French participants. The proposal found great sympathy and will no doubt be accepted. In particular, it is suggested that the perforation of positive and negative films should be standardised, as well as projectors, cameras and recording apparatus. If this proposal is ratified the whole field of international film technique will be greatly simplified.

London's First Fifty-Fifty Theatre

R.K.O. Theatre Reopens August 21

The first Fifty-Fifty show to be seen in any theatre in this country will be presented at the R.K.O. Leicester Square Theatre when it reopens to the public on Friday, August 21st.

The theatre was closed on Friday last to allow of structural alterations to the lounges and vestibule and the installation of the new revolving stage.

The vestibule is to be repanelled and is to have an island pay box.

The alterations are being prepared and supervised by Alastair MacDonald, son of the Prime Minister.

The revolving stage is being installed in order to carry out the new entertainment policy of the theatre laid down by Basil Dean, who, in addition to his many other activities, controls the destinies of the R.K.O. Leicester Square Theatre. It is the first stage of its kind to be introduced in this country. Easily removable and transportable, it is laid in sections on top of the ordinary stage and is controlled from the wings.

One first-class feature "talkie," with a comedy and the Sound News, will provide the screen programme, whilst the balance of the entertainment will take the form of a song and dance show—a complete and exclusive production devised by Jack Hulbert.

An Aerial Flavour

New York from an Airship

A series of remarkable pictures taken aboard an airship of New York's wonderful skyline, and presenting unique shots of some of the city's most famous skyscrapers, makes an unusually arresting item in the current issue of "Pathe Super Sound Gazette." Aided by excellent photography, buildings such as the Chrysler and others are seen pointing majestically up into the clouds, and the effect is that of flying among the turrets of some great futuristic city.

The pictures were taken on the occasion of the King and Queen of Siam's visit to America.

J. A. Mollison's arrival in England, following his record-breaking flight from Australia, with a sound interview in which the aviator is heard commenting on his great achievement, is also included in this number.

"His Temporary Affair"

Changed Title of "Ex Bad Boy"

Universal announce that their production trade shown in London under the title of "Ex Bad Boy" will in future be known as "His Temporary Affair."

This is the all-talking version of the famous Anita Loos—John Emerson stage play "The Whole Town's Talking." Jean Arthur, Robert Montgomery, Lolo Lane, Jason Robards and George Brent are featured.

Colour Production in Berlin

The Sirius Film Company has acquired the former Rex studios in the north of Berlin in order to undertake colour production there. The studio is already equipped with the necessary plant.

"Caligari" at the Academy

Soviet Picture in Support

The inclusion of the great German classic, "The Cabinet of Doctor Caligari" in the Academy's programme next week (commencing Sunday, August 16th) will be an event for lovers of the "unusual." This film, the sensation of its day, brought to the screen a new technique and remains, after many years, one of the outstanding classics of film history.

In the same programme will be seen another film deservedly termed "unusual." This is "Giant Harvest," a Soviet production of rare beauty, photographed on the Russian farm "Gigant," the largest in the world.

To Go "Talkie"

Following are among the latest recruits to Western Electric sound system:—

Palace, Abercynon, which has only 540 seats, is to instal a 4U-F type equipment and is scheduled to open on September 28th.

People's Palace, Barnoldswick, is scheduled to open with sound by Western Electric on August 24th. This theatre has 760 seats.

Plaza, Basingstoke, a 700-seat house, is to instal a 4U-F-Ns type system and is scheduled to open on September 7th.

Palace, Waltham Cross, is to instal a 4U-F type system and is scheduled to open on September 14th. This theatre has 650 seats.

Princess, Rathmines, an 800-seat house, is scheduled to open with sound on September 14th. A 4U-F type system is to be installed.



A pleasing picture of Dolores Costello, John Barrymore and their daughter, Dolores Ethel Mae, taken during the filming of the Warner Bros. picture "The Mad Genius"

SPEAKING PERSONALLY

John Armstrong, advertising manager of the Paramount Theatre Department, including the Plaza and the Carlton, was married at Chelsea Register Office on Friday last to Miss Betty van Geuns. It has just been revealed that "John Armstrong" is Count Stanislaus John Ostrorog, head of an old Polish family. His father was Lt.-Col. Count Ostrorog, D.S.O., R.A., and his uncle is Count Leon Ostrorog. His grandfather was Count Stanislaus Ostrorog, Captain of Polish lancers in the Crimean War. Following the ceremony a reception was held at the Studio, 34, Gunter Grove, Chelsea.



John Armstrong

C. Harvey Morgan, who was for 4½ years engaged by the W. H. Broadhead circuit as manager of various theatres, is now in charge of the Hippodrome, Stockport, one of the cinemas in H. Buxton's circuit. He was at one time manager of the Grand Cinema, Luton. His father, G. Morgan, who subsequently took over the Tivoli, Rotherham, was the second person to show pictures in Yorkshire. That was at Greaseboro, near Rotherham, about 28 years ago.

J. Pickles, circuit manager for H. Buxton who reopened the Hippodrome, Stockport, as a "talkie" theatre, last week, commenced his cinema career in 1913 as chief operator at the Harehills Cinema, Leeds, and after serving in the forces during the war returned to that cinema as manager. He held that position until 1930, when he joined Mr. Buxton as manager of the Regal, Lincoln, and was subsequently promoted circuit manager.

H. Killoran, of the Victory Picture House, Blackley, Manchester, has been appointed manager of the Theatre Royal, Ashton-under-Lyne. Mr. Killoran joined the Moorhouse circuit in 1920, and in that year became manager of the Victory, the staff of which presented him with a gold-mounted fountain pen on his departure.

M. W. Shanly, the popular South Wales exhibitor, has recovered from his recent serious illness. He is spending a short recuperative period with his family at Tenby, the West Wales seaside resort, where he owns two cinemas.

M. C. Richmond, E.R.P.I. Recording Department, London, sailed for New York aboard the ss. *Leviathan* on Monday. Mr. Richmond arrived in London in January, 1928, and during his sojourn in Europe, among his many other duties, he superintended the installation of the Western Electric recording equipment at British & Dominions studios at Boreham Wood and was in charge of the Paramount installation at Joinville, Paris.

M. Taylor, for many years a director of the Gaiety Picture House, Roundhay Road, Leeds, has relinquished his interest in the Roundhay Road house, he having gone to live at Bournemouth for reasons of health.

Francis Harris, manager of the Albert Hall, Sheffield, for the past two and a half years, has been appointed divisional exploitation manager to Gaumont-British. He will have charge of the areas extending across country from Liverpool to Grimsby, and will engineer all publicity work in such cities as Sheffield, Nottingham, Bradford, Manchester and Liverpool. Prior to his appointment to the managership of the Albert Hall, Mr. Harris was assistant manager for 18 months. He has been helped in various publicity exploits by his fine tenor voice, and has appeared to advantage in many prologues.

Cyrus Garside, who comes from the Broadway Cinema, Bootle, commenced his new duties as manager of the Albert Hall, Sheffield, in succession to Francis Harris, on Monday last.

Frederick J. G. Ward has taken up an appointment at the Forum, Birmingham, where he will act as assistant manager to Percy Wilde. He has had about 16 years in the business, commencing on the musical side. An able organist, having been a pupil of Mr. Hoyle, late organist of Coventry Cathedral, Mr. Ward has been engaged in this capacity at various cinemas. Prior to receiving his present appointment at the Forum, he was manager of the Wessex Cinema, Sherborne, Dorset.

L. Bates has been appointed second in command of the operating department of the Picture House, Walsall, in succession to W. Graham, who has left for an appointment at Burslem.

W. Garner, a member of the operating staff of the Picture House, Walsall, has been appointed second in command of the operating department of the Coliseum, Burslem.

W. Garling, chief engineer of R.C.A. Photophone, Ltd., crossed over to Ireland during last week-end and, accompanied by W. J. Hernan, the R.C.A. Irish representative, will make a tour of theatres where Photophone apparatus is installed in the Free State, and possibly Northern Ireland. Mr. Garling lectured to Dublin exhibitors and projectionists yesterday (Tuesday) on "Correct Projection Methods in Reproduction of Sound Films."

D. E. Osman, for some considerable time attached to the installation and service department of R.C.A. Photophone, Ltd., has just been transferred to the R.C.A. recording department. Mr. Osman's new duties will embrace special service work for R.C.A. recorder-licensees.

Arthur Braithwaite, Birmingham manager for Universal, has been transferred to London; D. M. Robertson, Liverpool manager, has been transferred to Birmingham; and L. Blond, of Birmingham, takes charge of the Liverpool branch.

Harry Haggar, relief manager for the A.B.C. at the Assembly Rooms, Bath, has been in the cinema business since its beginning. His father introduced the cinema to South Wales, and took a travelling cinema to Gloucester more than thirty years ago. Mr. Haggar has grown up in the film industry, and is in the lucky position of being able to turn his activities to any branch of the picture business. He has seen the industry progress from its pioneer days to perfection. Now he has joined A.B.C.



Francis Harris



J. E. Otterson

J. E. Otterson, President of E.R.P.I., and a director of Western Electric (London), who is now on vacation at Juan les Pins, returns to London this week.

T. J. Woffinden, managing director of Mexborough Cinema Theatres, Ltd., was married to Mrs. E. Anderson, widow, of Mexborough, at the Parish Church, Mexborough. Among those present representing the film trade were C. Willis (Gaumont-British), Mr. Glasspool of Birmingham (F.B.O.), Mr. Symons (Radio), Mr. Colman (Famous Lasky), H. Colthard (Fox Films), V. Nelson (First National-Pathe), Mr. Whiteley (Warner Bros.), Mr. Epstein (P.D.C.), S. Downing (Wardours), S. Caverson (United Artists), J. Caverson (National Screen Service), Messrs. H. Mitchell and A. Rose (Ideal), T. Green (W. & F.), Messrs. Wadsworth (Wincobank and Tinsley Picture Houses), A. J. Hollerinshaw (Sheffield Coliseum) and Mr. Stewart (Wombwell Empire). A. Mawson, of the Wath Grand Cinema, presided at the organ, and among the many valuable presents was a handsome case of cutlery from "Friends in the Cinema Trade, Sheffield." Many other gifts came from trade friends.

Wilfred Phillips, son of Sam Phillips, general sales manager of W. & F., has been appointed as manager of the South Wales and West of England branch of W. & F. Wilfred went to the firm direct from school and for some years represented them on the South Coast. Sam Abrahams will continue to represent W. & F. in South Wales. Reggie Marks succeeds Wilfred Phillips in the West of England.

Bert Britten, chief projectionist at the Picture House, Doncaster, who has been off duty for the last four months owing to a serious illness, is back in harness again.

Fred Constable, who for the last eight years has managed the Arcadia, Doncaster, has resigned his position in order to take up duty as producer and player with the Denville Repertory Company at the Alexandra Theatre, Hull.

L. H. Beahan, Leeds, manager of Butcher's Film Service, won first prize in a competition for Butcher-films salesmen for the most contracts in a period of six weeks ending July 25th, sent in on the two films "Reno" and "Kissing Cup's Race." Salesmen all over England and Scotland took part in the "drive."

Vicki Baum, author of the current Broadway stage hit "Grand Hotel," has just arrived in Hollywood to join Paramount's staff of film writers. Her first assignment will be in the preparation of a story for Maurice Chevalier to follow "The Smiling Lieutenant."



Florence Britton, who played Ronald Colman's sister in "The Devil to Pay," has been put under long term contract by Sam Goldwyn

Rapid Progress with Masquers Comedies

Three P.D.C. Specials Finished

Three of P.D.C.'s special series of two-reel Masquers Comedies have now been completed. These comedies, of which the first was "Stout Hearts and Willing Hands," are made by the Masquers Club of Hollywood, the chairman of which is Harry Joe Brown, the associate producer with Charles R. Rogers at the Culver City studios.

The Masquers Club is an organisation which numbers among its members every male star of note in Hollywood. These comedies are therefore made like features with stars in every part. Although the club is confined to male members, feminine interest is not lacking in the Masquers series, since various well-known screen actresses have been invited to play feminine parts.

The Trade Press comments on "Stout Hearts and Willing Hands" were indication enough of the real worth of the Masquers series. THE BIOSCOPE summed it up as "admirable popular fare," and remarked: "The dialogue is really funny and the acting of Frank Fay, Laura La Plante, Mary Carr and Alec B. Francis supplies just that touch of hearty nonsense necessary."

The second of the series, "Oh! Oh! Cleopatra," is described as "a brilliant exposé of the life and loves of Egypt's great siren. Cleo is played by Dorothy Burgess, Bert Wheeler plays Mark Antony, and Robert Woolsey has the part of Caesar. The "friends, Romans, countrymen" are all stars or featured players. Joseph Santley, who directed "The Lady Lies," "The Cocoanuts," "Swing High" and several other outstanding successes, wrote the story and directed the picture.

"The Great Junction Hotel," the third Masquers comedy, is a burlesque of the modern mystery drama, with Edward Everett Horton and Patsy Ruth Miller in the principal parts. Lew Lipton, the head of the Culver City short comedy department, wrote the story. William Beaudine directed. Other well-known members of the cast, which is once again composed only of stars, are Chester Conklin, Frank McHugh, Glenn Tryon, Eddie Nugent, Bryant Washburn, Jimmy Finlayson and Hank Mann.

First National New Season Opens

Three Big Trade Shows Announced

The flourishing condition of the First National organisation is reflected in the smiling faces of every member of the organisation and the enthusiastic manner in which they speak of the line-up of productions all ready set for release in the early part of 1932. D. E. Griffiths, general sales manager, states that everybody is now energetically engaged in the presentation of the company's new programme.

Trade shows of three exceptional productions have now been set, and, on August 20th, Joe E. Brown's new comedy, "Broadminded," will be screened in London. Joe E. Brown will in future appear exclusively in First National productions. In "Broadminded" he is supported by Ona Munson, William Collier, Jnr., and Holmes Herbert. "Broadminded" is the current hit on Broadway.

On August 27th, First National follow up the success of "The Dawn Patrol" with "Men of the Sky" a sensational drama of the planting of spies behind the enemy lines by means of aeroplanes during the great world conflict. "Men of the Sky" was specially written for the screen by Jerome Kern and Otto Harbach, the internationally celebrated playwright and composer, whose work in adapting such famous stories for the screen as "Sally," "Sunny" and "Showboat" has been the talk of Hollywood. The principal roles in "Men of the Sky" will be interpreted by Irene Delroy, Jack Whiting, Bramwell Fletcher, John St. Polis and the inimitable character comedian, Frank McHugh.

On Thursday, September 3rd, "The Reckless Hour" will be trade shown; this is the second production starring Dorothy Mackaill to be released by First National in 1932. The star will be supported by Conrad Nagel, H. B. Warner, Helen Ware, Walter Byron and Dorothy Peterson. Each of these trade shows will take place at the Prince Edward Theatre at 3 p.m., and will be immediately followed by presentations in First National's principal centres.

Release dates set by First National for 1932 are now as follows:—January 4th, Richard Barthelmess in "The Finger Points"; January 11th, Dorothy Mackaill in "Party Husband"; January 18th, Douglas Fairbanks, Jnr., in his first starring vehicle, "Chances"; January 25th, Lewis Stone and Doris Keynon in "The Bargain"; February 8th, Joe E. Brown in "Broadminded"; February 15th, "Men of the Sky"; and February 29th, Dorothy Mackaill in "Reckless Hour."

Royal Interest in British Acoustics

The installation of two British Acoustic Portable Projectors at the Duke of York's Camp at Southwold proved to be a highly popular innovation with those under canvas.

During his stay at the Camp, the Duke of York evinced a close personal interest in the apparatus, and expressed a desire to have it explained to him.

P. G. N. Hammond, who was representing Gaumont at the Camp, was presented to His Royal Highness, and when the Duke of York graciously accepted his invitation to enter the projection box, was surprised at the extent of his Highness's knowledge of the system. In fact, what was to have been an explanatory demonstration developed into a keen technical discussion in which the Duke of York readily differentiated between sound and silent projection practice

Jackie Searl with Bancroft

Dramatic Role for Juvenile

Jackie Searl, the tattling Sidney of "Tom Sawyer," has been given his first dramatic role in support of George Bancroft in "Rich Man's Folly," Paramount studios announce. He will start his characterisation in the Bancroft vehicle as soon as he completes his role as the same Sidney in "Huckleberry Finn."

Juliette Compton and Frances Dee have been selected for other roles in support of Bancroft. John Cromwell will direct.



The Duke of York outside the British Acoustic projection box at His Highness's Southwold Camp. P. G. N. Hammond, representing the Gaumont Co., had just explained the mechanism to the Royal visitor, and is caught modestly withdrawing from the left of the picture

BOX OFFICE FILM REVIEWS

Sound and Dialogue Subjects

"Politics"

(*Western Electric Sound on Film*)

Offered by: *M.-G.-M.* **Directed by**: *Charles F. Riesner.* **Length**: 6,477 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Comedy-Drama.* **Cast**: *Marie Dressler, Polly Moran, Rosco Ates, Kaern Morley, Wm. Bakewell, John Miljan, Joan Marsh.*

IN BRIEF: Rousing story of a woman's determination to rid a small town of undesirable element and her ultimate success. A delightful comedy element, punctuated with moments of moving pathos. Great performance by Marie Dressler, and excellent acting by supporting cast. First-rate recording and photography.

Suitability: A film which will please almost without exception, and one with obvious pull on star's name.

Selling Angles: Star, story.

Plot: Hattie Burns, resident in a small up-country town, refuses to listen to the political talk of her friend Ivy, a leader of the town's women-folk. A cowardly murder in a speakeasy in which, unknown to her, her daughter is involved stirs her to action, and she is persuaded to stand for mayor. Though many difficulties present themselves she manages to win over the women in face of their husbands' opposition. On the night preceding her triumph her daughter's friend Benny, who was implicated and wounded on the night of the murder, is discovered in the attic of her house, where he was secreted by the girl. His presence is revealed by Ivy's neglected husband, who hopes to squash the women's influence, but a confession by the real murderer saves the situation and Hattie goes in with a bumper vote.

Comment: This film presents us with a Marie Dressler rather more grave than gay, for though the comedy element is of the brightest it is rather overweighted by the tragedy of the murder and its influence on the woman's future life. The film opens with some delicious domestic comedy, and though the relationship between the two women is difficult to define, the plight of Ivy's unhappy husband, whose underwear has suffered in consequence of her political activities, supplies plenty of fun. The gangster element is never overdone; but Riesner has included it with telling effect, the murder of the girl, her death, and the final confession providing moments of stark tragedy. It is the death of the girl which reveals the remarkable character of Hattie, one which accounts for a wealth of human interest, and which will make a big appeal to popular audiences. Some stirring music is included in the various marches of the women.

Acting: Marie Dressler again demonstrates her remarkable ability, and whether acting the part of the loving mother or that of the more vigorous leader she holds her audience. Polly Moran puts plenty of pep into her performance, and the stuttering Rosco Ates fills the bill of hen-pecked husband to the last degree. Karen Morley is sincere as the girl, and Wm. Bakewell is effective in a comparatively small role.

Production: The photography throughout is excellent, and the settings of the women's home are adequately mounted. The gangster headquarters, the police station and a cafe are also included.

Sound: The recording of the dialogue and effects leaves nothing to be desired.

"A Holy Terror"

(*Western Electric Sound on Film*)

Offered by: *Fox.* **Directed by**: *Irving Cummings.* **Length**: 4,844 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Adventure drama, from a story by Max Brand Trailin.* **Cast**: *George O'Brien, James Kirkwood, Sally Eilers, Rita La Roy, Humphrey Bogart, Stanley Fields.*

IN BRIEF: Exciting adventures of a young polo player, who, believing his father has been murdered, goes West, discovers his error and wins a girl's love. Excellent acting. Good suspense values. Beautiful production.

Suitability: Pleasing programme picture.

Selling Angles: The story's interest, splendid horsemanship, air crash, fighting and shooting thrills.

Plot: Tony Woodbury, returning from a polo match, finds his father has been shot dead. He suspects murder. On examining documents he discovers Woodbury was an assumed name and that the deceased had been interested in a ranch owner named Drew. He flies to the place, but crashes, and the man he wants is absent from home. He encounters much opposition from cowboys, but is consoled by the love of a girl. Ultimately he learns Drew to be his father, his mother having eloped with the man known as Woodbury. The tragedy is explained as an accident during a heated interview.

Comment: There is much in this picture to interest and amuse. The former is supplied by the mystery of Woodbury's death and the conviction that he was murdered. The explanation is withheld until the close. Of humour there is abundance. The cowboys consider the newcomer a greenhorn, but by riding a bucking broncho he proves his stamina. The love interest is amusing, for the young airman makes the girl's acquaintance by crashing into her bathroom. This is an excellent thrill. There is also a sensational leap over a chasm and a shooting affair at the close. The picture is noteworthy for variety and the settings are beautiful and finely photographed. It will certainly please the average patron.

Acting: George O'Brien is excellent as the resourceful young hero. James Kirkwood plays Drew, and Robert Warwick impersonates Woodbury. Sally Eilers is the sweetheart, pretty and pert. Stanley Fields supplies some good low comedy.

Production: The settings are varied and beautiful, many in the open being especially picturesque.

Sound: The recording may be pronounced perfect. Among the sound effects is the echo of firing in the mountains.

"Love Lies"

(*R.C.A. Sound on Film*)

Offered by: *Wardour.* **Directed by**: *Lupino Lane.* **Length**: 6,324 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Farce comedy.* **Cast**: *Stanley Lupino, Jack Hobbs, Dorothy Boyd, Dennis Hoey, Binnie Baines.*

IN BRIEF: Adaptation of Gaiety Theatre success. Laughable adventures of two pals who support each other in a battle of wits with their respective uncles. Though rather slow in opening, development quickens with some hilarious situations. Capable direction and efficient portrayals.

Suitability: Good popular house offering.

Selling Angles: Cast, story, humorous situations.

Plot: Jerry, who hates the thought of marriage, has an uncle who is anxious to see him married. Jerry's pal has an uncle who has forbidden him to marry, but the pal has committed that offence when the uncle arrives to see him. A complicated situation arises when Jerry, to save his pal, acknowledges the girl as his wife, and, further, pulls her uncle's leg by masquerading as a girl, a fictitious Parisian, about whom the uncle has heard so much. In desperation the pal tells the truth and Jerry is reconciled to his uncle's choice, a Spanish maiden with whom Jerry had earlier become acquainted at a bull fight in Spain.

Comment: Lupino Lane is to be complimented on his direction of a story which holds little material of real film value. For the most part, and certainly for the first half, it depends entirely upon dialogue to sustain interest, though the mannerisms of the star and a variety of Lupino gags will be to popular taste. If well done, there is little that appeals more to the masses than the nonsensical antics of a man masquerading as a woman, and this particular phase of the story is bound to go over big. It is this which infuses some much needed action, and the result is sufficient in itself to justify the production. A quite spectacular fire rounds off the conglomeration of sound nonsense.

Acting: Stanley Lupino is the life and soul of the production and does some excellent work as Jerry. The support is particularly good with Jack Hobbs as the rather harassed pal, and Dorothy Boyd in the role of the wife.

Production: Except for some bright shots of a bull ring, which serve to colour Jerry's early exploits, the action takes place in a variety of homely exteriors. All are adequately mounted and kept within story needs.

Sound: Recording is excellent throughout.

"Creeping Shadows"

(*Klangfilm Sound on Film.*)

Offered by: *Wardour.* **Directed by**: *John Orton for B.I.F. at Welwyn Garden City.* **Length**: 7,078 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Mystery Melodrama.* **Cast**: *Franklin Dyall, Arthur Hardy, Margot Grahame, Lester Matthews, Gerald Rawlinson, David Hawthorne, Jeanne Stuart.*

IN BRIEF: Adaptation of the well-known stage play, "The Limping Man." A not altogether convincing story of the persecution of a squealer by his former associates. Action for the most part is slow and fails to convey sufficiently tense atmosphere. Excellent portrayal in stellar role. Effective settings and good recording.

Suitability: Fair average second feature booking.

Selling Angles: Title, story, acting of Franklin Dyall.

Plot: Many mysterious happenings take place at the country mansion owned by Brian Nash on the night of his engagement to Gloria Paget. A murder is committed nearby and a constant ringing of bells added to the sound of weird footsteps disturb the few occupants. These are joined by Disher, a well-known detective, whose astute mind soon has the situation in hand. By a series of clever deductions he accounts for most of the mystery and further, by well chosen questions, exposes Nash who is masquerading as his twin brother. This man is a fugitive from two former crook associates, one of whom he has murdered that evening. To escape, he attacks his brother whom he secrets in a secret passage, but in escaping from Disher he falls a victim to the limping man, his remaining enemy, and the real Nash is restored to his friends.

Comment: The one redeeming feature of this film is the surprise climax though the revelation, in the last moment, of the existence of a twin

brother, will make many sceptical regarding the earlier development. An actionful climax however does not necessarily make a successful film, and most audiences will find the development on the whole tedious and certainly not thrilling. This is in turn, flippant and serious, and the director has appeared unable to get down to the business of creating that eerie and tense atmosphere so essential to the story. Real action is lacking except in the opening scenes in which the villain is confronted by his enemies and again in the desperate encounter in the closing stages. Though rather impossible, the work of the amateur detective is distinctly interesting though the humorous interludes fall somewhat flat.

Acting: Franklin Dyall gives his usual polished performance as Disher, and invests the part with a maximum of conviction. The role of Nash is excellently handled by Lester Matthews, and Arthur Hardy is good in the lighter role of his prospective father-in-law. Others in the cast give fair support.

Production: Photography is effective and the mountings for the exteriors of the house finely arranged.

Sound: This is quite good.

"The Secret Six"

(Western Electric Sound on Film.)

Offered by: *Metro-Goldwyn-Mayer.* **Directed by**: *George Hill.* **Length**: *6,762 feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Underworld drama, from a story by Frances Marion.* **Cast**: *Wallace Beery, Lewis Stone, John Mack Brown, John Miljan, Jean Harlow, Marjorie Rambeau.*

IN BRIEF: **Bloodthirsty struggle between rival gangsters, with six upholders of law and order, who, while sitting in conclave, wear masks to conceal their identity. Powerful acting. Astonishingly real and elaborate production with brilliant photography.**

Suitability: An unusually strong and spectacular attraction for the masses.

Selling Angles: Wallace Beery, the story's fever-heat interest, the conflicts, and big trial scene.

Plot: Scorpio, a stockyard killer, dissatisfied with his lot, joins a gang of bootleggers. Newton, an attorney, secretly directs their operations. Through competition with a rival fraternity conflicts are frequent. During one, Scorpio kills the leader of his own gang, for he covets the man's mistress. He assumes leadership and becomes prosperous. One of the band is elected mayor. The authorities, owing to corruption, are powerless, and six public men examine witnesses in secret, but wear masks. Newton in vain tries to discover their identity. Scorpio is arrested and tried for murder but acquitted. The police make a big attack on the gang's headquarters, Newton is killed by Scorpio, but the brute is captured and sentenced to death.

Comment: Scorpio, nicknamed "Slaughter House" by his associates, dominates the picture from first to last, and it is safe to assert that no more repulsive specimen of criminality has appeared on the screen. Wallace Beery is to be congratulated on one more masterly character study. Nor is the impersonation destitute of humour for, of course, the creature is a colossal egcist and considers himself a lady's man. There is an amusing scene when the bootleg king rises from bed and hears reports of government raids on his illicit stills. A fair amount of feminine interest is introduced, but it is quite subordinate to the main issue; the rise, prosperity and fall of the gangster. Direction is satisfactory, but after the trial there is a slight sagging of interest, soon to be revived by the police attack and death of Newton. As stated, the spectacular appeal is considerable, some of the night scenes and chases being remarkable for artistic camera work.

Acting: Next to Scorpio, the attorney Newton, finely played by Lewis Stone, is the most prominent character. The man's ostensible profession is not revealed in the early scenes, and he appears as a gentleman gangster of cold cynical temperament, easily dominating men of coarser fibre. But at the trial he defends the man who is really his associate, and by masterly cross-examination secures the murderer's acquittal. Besides these two, a great many well-known artists have prominent parts; John Mack Brown as a newspaper man, John Miljan as chief of the rival gang, and Theodore Von Eltz as District Attorney. Jean Harlow and Marjorie Rambeau are good in well contrasted feminine roles.

Production: Action takes place at night clubs, illicit stills, gangster's haunts, luxurious apartments, a Court of Justice and a prison. There are some noteworthy night scenes.

Sound: All voices are splendidly recorded. There is necessarily much gun work.

"The Common Law"

(R.C.A. Photophone.)

Offered by: *P.D.C.* **Directed by**: *Paul L. Stein.* **Length**: *6,740 feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Sex drama, adapted from a novel by Robert W. Chambers.* **Cast**: *Constance Bennett, Joel McCrea, Lew Cody, Walter Walker, Robert Williams.*

IN BRIEF: **The love affairs of an artist's model, a painter's affection and irritation when he discovers her past. Happy ending. Story, ordinary. Direction, skilful. Acting, above criticism. Production, beautiful and artistic. Recording, faultless.**

Suitability: Powerful attraction for any house.

Selling Angles: Constance Bennett, the studio scenes, story's interest, and clever character studies.

Plot: Valerie West leaves bibulous Carmedon, with whom she has been living, and becomes an artist's model. She sits to John Neville, a young American, who has a studio in Paris. Admiration for her beauty and personal charm develops to love. She returns his affection and they come together. About to marry, he accidentally hears of the Carmedon liaison, and his reproaches cause a breach. At a ball they meet, relations are resumed, but she postpones marriage. His sister Clare schemes to separate the lovers by an exaggerated version of his father's illness, but they go to New York together, John pretending they travelled by different boats. Matters come to a head by Carmedon being invited to a yachting party. After some embarrassing situations both Valerie and John recognise the necessity of marriage and set off in a motor boat for the purpose.

Comment: This is a striking instance of a familiar story doing good service. Of course, sympathy is focussed on the woman, and with the exception of an after-the-ball incident when she brazenly pursues her ex-lover, she never forfeits it. Though nothing is revealed of her antecedents, one may assume her to be of the poorer classes and an easy prey to the profligate Carmedon. It is not only Constance Bennett's physical witchery but her extraordinary power of living a character which in this impersonation, as so many others, rivets the spectators' attention. Doubtless the fact that, as a model, Valerie is surrounded by men leading unwholesome lives, and destitute of conscientious qualms, partly explains the girl's unwillingness to marry the man to whom she is devoted, fearing he may prove as fickle as others. When she returns to him it is clear she is hungry for his love, rather than being actuated by sordid motives. Though nothing sensational or strongly emotional is presented there is never any sagging of interest. When this might occur the chief characters are suddenly transported to America, and two or three fresh ones introduced. Among these is the hero's father, a worldly-wise and amusingly obstinate old man. There is also a gushing girl, anxious to supplant Valerie. From the above it will be seen that the film offers excellent entertainment. Nor must the spectacular appeal be overlooked, the Four Arts Ball being a gorgeous affair. The studio scenes where Miss Bennett poses in semi-nudity have undoubtedly earned the A certificate.

Acting: This is marked by naturalness in every case. The difficult part of the young artist is finely played by Joel McCrea. It is an unattractive character study, such as might be drawn by a woman having a lofty contempt for mere man. Lew Cody, of course, shines in his impersonations of Carmedon. He has some cleverly acted scenes, especially one towards the close when half drunk, on board the yacht, the man forces his way into Valerie's cabin. This leads to the dénouement, and the cat-sister (Hedda Hopper) who invited him, ultimately finds her scheme brings about the marriage she wishes to prevent. In the small part of a candid friend Robert Williams makes an extraordinary appeal, and Walter Walker is delightful as the old father.

Production: In the early scenes action takes place at the studio; afterwards chiefly on board the yacht. There is some beautiful camera work.

Sound: The recording is of perfect quality.

Short Features

"THE PANIC IS ON" *(Metro-Goldwyn-Mayer).* Comedy. Length: 1,800 feet. Release date: Not fixed. Certificate: U. Charley Chase, Virginia Whiting. Through studying a book on personality-development a nonentity strives to become a celebrity. Amusing adventures and bombastic dialogue. Excellent popular hall short.

'OH, OH, CLEOPATRA" *(P.D.C.)* (Masquers Club Series). Length: 1,627 feet. Release date: November 9, 1931. Certificate: U. Extravaganza. Wheeler and Woolsey. At a banquet a professor produces some pills having the power of transporting one back to any period desired. Two guests try the experiment, with amusing results, and find themselves in ancient Rome, where as Caesar and Anthony, they compete for the hand of Cleopatra in a chariot race. First-class hilarious nonsense for popular halls.

"BEACH PYJAMAS" *(P.D.C.)* Sound comedy. Length: 1,628 feet. Release date: November 2, 1931. Certificate: U. Louis Bartels, Jimmie Finlayson. Amusing manoeuvres of two frisky maidens who play with a travelling salesman. Clever nonsense for popular halls.

"CRASHING RENO" *(P.D.C.)* Sound comedy. Length: 1,723 feet. Release date: November 16, 1931. Certificate: U. Daphne Pollard, Harry Gribbon. Diverting happenings at the celebrated town where arranging divorces appears to be the chief occupation. Most excellent for popular halls.

"THANKS AGAIN" *(P.D.C.)* Sound comedy. Length: 1,713 feet. Release date: November 23, 1931. Certificate: U. Edgar Kennedy, Florence Lake. The tribulations of an amateur airman and his family. Mildly amusing misadventure. Good production.

"MAD MELODY" *(P.D.C.)* Aesop fable Sound Cartoon. Length: 678 feet. Release date: November 2, 1931. Certificate: U. Leo indulges in operatic selections. An unusually clever cartoon offering. First-class anywhere.

"PALEFACE PUP" *(P.D.C.)* Aesop Fable Sound Cartoon. Length: 755 feet. Release date: November 9, 1931. Certificate: U. The amusing adventures of an Indian maiden and her lover. Admirable burlesque work. Good anywhere.

"BLUE GRASS" *(P.D.C.)* Grantland Rice Sound Sportlight. Length 742 feet. Release date: February 15, 1932. Certificate: U. Beautiful pictures of horses and colts at a stud farm, with champions of the past, and glimpses of the Kentucky Derby. Most excellent.

"INDIA TO-DAY" *(Fox).* Length: 883 feet. Release date: Not fixed. Certificate: U. Finely photographed glimpses of natives in the market place, at film studios and planting rice with quaint ceremonies. One of the excellent "Magic Carpet Series."

Barthelmess in New Air Drama

Dieterle Directing

The popular success won by Richard Barthelmess in "The Dawn Patrol" has inspired First National to star this popular personality in another drama of flying. This will be "The Last Flight," which was specially written for Barthelmess by John Monk Saunders, author of "The Dawn Patrol" and also co-author with W. R. Burnett of Richard Barthelmess's latest success, "The Finger Points."

The star will be supported by Helen Chandler, David Manners, John Mack Brown, Walter Byron and Elliot Nugent.

The picture is directed by Wilhelm Dieterle, the famous Ufa director, who has just recently joined the First National staff at Burbank.

It is anticipated that the production will be trade shown in London at an early date.

Howard-Keys Comedy

B. & D.'s "Almost a Divorce"

An unusually amusing British and Dominions farce, "Almost a Divorce," is to be trade shown by W. and F. at the Palace Theatre on Friday afternoon, August 21st. Sydney Howard and Nelson Keys are the stars in this story by A. Varney Serrao, who also directed the film, and the "women in the case" are Margery Binner and Kay Hammond.

W. and F. claim that in every sense this farce is a "rib tickler." Scenes between Nelson Keys, the easily led husband, and Sydney Howard, his well-meaning but inebriated friend, are hailed as exceedingly funny.

On the afternoon of the 25th at the Phoenix Theatre, Charing Cross Road, W. and F. will present "Black Coffee," the latest Twickenham Film Studio production. Austin Trevor and Adrienne Allen lead, and others in the cast include Elizabeth Allan, Philip Strange, Michael Shepley and Richard Cooper.

Soviet Tourists See Chevalier

Record Booking at the Carlton

Rarely has a West End cinema had so unusual an audience as that which filled the Carlton, Haymarket, last night, when the whole group of Soviet tourists, whose arrival in England was the subject of much heartburn in Fleet Street, were attracted to see Paramount's latest combination of Lubitsch and Chevalier—"The Smiling Lieutenant."

The tourists, upwards of 400 in number, booked practically the whole of the stalls on Monday, and their arrival at the theatre caused quite a minor sensation. No manifestation of a political or other nature marked the occasion, it is reported, the visitors making their way to their seats, with the aid of the Carlton usherettes, in quite normal fashion.

A study of this strange audience revealed the fact that the visitors were as susceptible to the personality of Chevalier and the touch of Lubitsch as the more hardened London cinemagoers who completed the audience.



"The Viking" film expedition which, after this picture was taken, suffered disaster and lost many of its members. The picture is to be presented to the trade by Sterling Films on Tuesday next, August 18th, at the Prince Edward Theatre at 8.45 p.m.

Realism of Sterling's "Viking"

Lost on the Arctic Ice

Witnessing the unfolding of that saga of the Newfoundland seal hunters, "The Viking," (at the Prince Edward next Tuesday evening), the onlooker may gain some idea of the dangers and hardships with which its producers were confronted, but most of the thrilling experiences that were encountered are known to but few except those courageous men who daily risked their lives in order that a true picture of sealing on the treacherous ice fields off the Labrador coast might be brought to the motion picture screens of the civilised world.

When the news of the tragic wreck of the *Viking* first flashed across the front pages of the newspapers of the world, not many people outside the motion picture circles were aware that, for many months, Varick Frissell, accompanied by a company of players, cameramen and sound technicians, had been filming this, the first all-outdoor all-talking picture having for its locale the dramatic settings of the vast ice-fields where seal hunting annually takes its inexorable toll of lives among the thousands of hardy Newfoundland fishermen who cheerfully, even eagerly, face almost unbelievable dangers.

What is described as one of the most thrilling adventures experienced during the filming of "The Viking" occurred when the members of the cast, cameramen and sound technicians were lowered over the side on to the shifting ice, and left behind to "shoot" a raging blizzard, while the ship sailed on in search of a seal herd. The storm was churning the seas and a heavy swell made the footing most doubtful.

Their scenes having been shot under these difficult and dangerous conditions, the little group of men anxiously awaited the return of the *Viking*, which was to pick them up before nightfall. But darkness descended and found them in a most dangerous situation. The blizzard increased in its intensity and the night grew even darker, if such a thing were possible. It was hours later, hours which seemed to be days in length, before someone sighted the lights of their ship approaching slowly. And then, just as they were joyously congratulating each other, the *Viking* stopped dead, caught in an ice jam.

Signal flares from the ship indicated that she could get no further that night. They faced the alternative of spending a terrible night on the ice or making their way to the ship over the treacherous ice in the stormy darkness. They chose the latter and, with the aid of one feeble flashlight, they began a perilous journey which none of them will ever forget.

It is of tragic interest that many of these men defeated death that night only to give up their lives on that other fatal night when the *Viking* was destroyed off Horse Island, Newfoundland.

Ruth Chatterton's Next

Ruth Chatterton's next Paramount starring vehicle to follow "The Magnificent Lie," on which she has lately been engaged, will be a talking version of the play by Jules Eckert Goodman, called "The Second Life."

This work by the author who dramatised "The Man Who Came Back," and collaborated on various "Potash and Perlmutter" stage hits, has just been purchased by Paramount, and will be screened under the working title of "Notoriety."

Legal and Financial News

New Era: Sad Picture of Losses

U.P.T. "Grossly Over-Capitalised," says Ostrer

The Annual Report of the New Era National Pictures, Ltd., for the year ended January 31st last is to be submitted to the shareholders at the Third Ordinary General Meeting to be held at the Institute of Chartered Accountants, Moorgate Place, E.C., on Friday next at noon. This report discloses a net loss of £37,531 15s. 11d., after including as assets debts amounting to £3,419 10s. from subsidiaries.

These debts the auditors describe as of doubtful value. The directors, in presenting these accounts, state that "following on the almost complete disaster which overtook your company by the advent of talking films, as recorded in the last directors' report, every form of economy has been resorted to in an effort to keep the company in existence so that it might take advantage of the greatly improved outlook for British film companies. "It is a source of gratification to record that your company has, in collaboration with another, recently completed a film which speedily found a profitable market, and that a further production is now under way.

"Other subjects have been chosen and there is every prospect that the company will now be able to engage in continuous production."

The directors further explained that the heavy loss shown is accounted for in large measure by the writing-off from the balance sheets of subsidiary companies of all silent film stocks now considered of little or no value.

The report sounds one optimistic note, for the directors further state "that product from outside sources continues to be practically unobtainable, so that at best recovery must inevitably be slow, but prospects are distinctly more favourable than at the time of our last meeting."

U.P.T. LOSSES: MARK OSTRER EXPLAINS

Mark Ostrer presided at the First Annual Meeting of United Picture Theatres to be held since the management of this circuit was taken over by Gaumont-British. Explaining accounts which showed a net loss of £108,484, Mr. Ostrer declared that the company was grossly over-capitalised and it would be necessary shortly to present to the shareholders drastic proposals for reorganisation. The Trading Loss on the year amounted to no less than £17,406, and a debit balance brought forward last year, amounting to £43,499, when added to the present loss of £108,484 showed a total loss of £151,983. The accounts were passed, shareholders expressing gratification at the financial arrangements made by the Gaumont-British Company.

FINCHLEY EXHIBITORS' AFFAIRS

The statutory first meeting of the creditors of Beard & Johnson, lately carrying on business as the proprietors of New Frognal Cinema, Finchley Road, N.W., was held on August 7th, at London Bankruptcy Buildings, before Mr. H. H. Gaine, Official Receiver. The receiving order was made on July 24th upon the petition of a creditor who submitted a proof of debt for £1,331.

An inspector had attended at the New Frognal Cinema and had reported that the premises were put up for reletting. The debtors had left in September last.

In the absence of any resolution, the estate was left in the hands of the Official Receiver.

QUOTA SUMMONSES IN LEEDS

When the Potternewton Estates Co., Ltd., proprietors of the Gaiety Cinema, Leeds, were summoned at Leeds Police Court last Friday for not complying with the quota, Mr. W. Philpot prosecuting, said that the quota of 7½ per cent. had not been complied with for the year 1929-30 the deficiency being roughly 2 per cent. on long films and 3 per cent. on all others. The Board of Trade regarded the case as a serious one.

For the defence, W. R. Stargrave said that in the previous year quota films had been shown to the extent of 12 per cent. as against the 5 per cent. demanded. "Talkies" had been more restricted and difficulties had arisen through the barring clauses of other halls in the district and the demands of renters for six-day bookings, which they found impossible in the limited field they had to cater for. Their booking manager, Mr. Taylor, had been ill, and bookings were understood to have been made in keeping with all obligations.

After consultation, defendants withdrew their plea of guilty, and agreed to an adjournment to enable the facts to be given fully. The case was adjourned to August 31st, and a case against Mr. J. F. Tidswell, similarly summoned in respect of the Victory Cinema, Leeds, was also adjourned to the same date.

WELSH CINEMA FAILURE

Bad debts were given as the reason of the failure of the Welsh Hills Cinema Company, Trealaw, Rhondda Valley, at a meeting of creditors at the Official Receiver's office, Cardiff, last week. Liabilities amounted to £3,811, and the estimated deficiency £2,417. The secretary of the company, Mr. D. W. Hughes, attributed failure to bad debts, given in the deficiency accounts, amounting to £2,348.

Resolutions were passed nominating a liquidator with a committee of inspection.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

BRISTOL EMPIRE, LTD.—H. R. Spackman, of Granville House, Arundel Street, W.C.2, was appointed Receiver on July 25, 1931, under powers contained in various debentures dated from March 21, 1930, to April 2, 1931.

BRITISH NATIONAL TONE-FILM PRODUCTIONS, LTD.—C. Waller, of 27, Fitzroy Square, W.1, ceased to act as Receiver or Manager on June 3, 1931.

MARINA THEATRE, LTD.—G. H. Bullimore, C.A., of 15, Upper King Street, Norwich, was appointed Receiver on July 14, 1931, under powers contained in second debenture dated February 14, 1931.

COUNTY COURT JUDGMENTS

The following are extracts from the Official Register of County Court Judgments, but may have been settled prior to publication, which in any case does not imply inability to pay:—

BRITIVOX, LTD., 38A, Broad Street, W., film renters. £22 0s. 10d. June 18th.



Dorothy Boyd and Henry Edwards in "The Girl in the Night," a Henry Edwards production to be distributed by Wardour

MAGNETIC TALKING PICTURES, LTD., R.O. Magnetorque House, 184, Wardour Street. £140 9s. 4d. April 21st.

WELLS, LOUIS HERBERT, Northcote House, Hunstanton, cinema proprietor. £32 6s. 4d. June 30th.

SINGER, JOSEPH, 157, Anson Road, Cricklewood, cinema proprietor. £12 2s. 6d. June 24th.

MORTGAGES AND CHARGES

LYCEUM CINEMA (MOLDGREEN), LTD.—Registered July 24th, £500 charge to J. Jossop, 26, Percy Street, Fartown; charged on the Lyceum, Moldgreen. *£461. March 10, 1930.

RADIALADDIN, LTD. (late FILM CONTRACTS, LTD.), London, W.—Registered July 24th, £1,500 (not ex.) debentures; general charge.

BRISTOL EMPIRE, LTD.—Registered July 22nd, £3,500 (not ex.) debenture, to Col. H. Day, M.P., Granville House, Arundel Street, W.C.; general charge. *£32,000. December 3, 1930.

SOUTHPORT PICTUREDROME, LTD.—Registered July 21st, mortgage to National Provincial Bank, Ltd., securing all moneys due or to become due to the Bank; charged on Southport Picturedrome, Lord Street, Southport, etc. *Nil. July 12, 1930.

GNOLE PICTURE & VARIETY CO., LTD., Neath.—Registered July 15th, £6,000 (not ex.) debentures; general charge. *Nil. April 14, 1931.

W. H. THEATRES, LTD. (incorporated in Scotland).—Registered July 18, £9,200 (not ex.) debentures; general charge.

AUDIBLE FILMCRAFT, LTD., London, W.—Registered July 21st, series of £8,000 debentures (inclusive of £3,200 already registered), present issue £3,000; general charge (excluding property already specifically charged).

EMPIRE THEATRE (WORTHING), LTD.—Registered July 15th, £1,630 10s. 2d. mortgage to J. A. Parkes, Effingham House, Arundel Street, W.C.; charged on the Drill Hall, Worthing. *£20,000. December 31, 1930.

FINCHLEY THEATRE CO., LTD.—Registered July 15th, £23,216 and £500 debentures, part of £50,000 (not ex.); general charge. *£90,000. June 11, 1931.

POPULAR PICTURE HOUSE (DERBY), LTD.—Registered July 21st, by order on terms, mortgage securing £720 and further advances, to Halifax Building Society; charged on properties in Markeaton Street, Derby. *£4,812. May 21st, 1931.

COSMOPOLITAN ARTISTS CLUB, LTD., London, W.—Registered June 20th, £1,000 debenture, to S. G. S. Dicker, 20, Holborn, E.C.; general charge. *Nil. February 18, 1931.

COMMODORE NATIONAL THEATRE, LTD., London, W.—Registered June 11th, mortgage securing £80,000 and any further advances, to Bingley Building Society; charged on Commodore Cinema, Hammersmith, etc. *£80,000. January 6, 1931.

UNION THEATRES, OXFORD, LTD.—Registered June 19th, £6,000 and £27,000 mortgages (sec. 81, 1929 Act), to R. H. J. Bartlett, Oxford, and Electra Palace (Oxford), Ltd., 17, Queen Street, Oxford; charged on Electra Palace, Oxford, etc.

PALACE (KENSAL RISE), LTD.—Registered June 20th, charge, to National Bank, Ltd., securing all moneys due or to become due to the Bank; charged on lease of The Palace, Kensal Rise. *Nil. January 7, 1931.

A. & M. PRODUCTIONS, LTD., London, W.C.—Registered June 23rd, £1,200 debenture, to Mrs. M. A. Cootes-Mickie, Broken Hill, Mitcham, Cobham; general charge.

B. A. B., LTD., London, W.C., theatre proprietors.—Registered June 25th, series of £2,000 debentures and 10 per cent. bonus, present issue £200; general charge.

WEST'S PAVILION, LTD., Pontypool.—Registered June 29th, £6,500 mortgage, to W. J. Barrett, Dilkusha, The Park, Griffithstown; charged on the Pavilion Theatre, Pontnewynydd, etc. *£4,500. December 31, 1930.

Streatham Hill Playhouse, Ltd.—Registered June 25th, £50,000 second debenture, to Branch Nonimees, Ltd.. 15, Bishopsgate, E.C.; charged on land at Streatham Hill, also general charge. *£100,000. April 29, 1930.

Normanton Theatres, Ltd.—Registered June 26th, mortgage securing £4,998 and further advances, to Halifax Building Society; charged on properties in High Street, Normanton. *———. February 12, 1931.

Little Theatre (Hull), Ltd.—Registered June 29th, £500 second debentures, part of £2,000; general charge. *£6,000. March 20, 1930

Princess Cinema (Kirkdale), Ltd., Liverpool. —Registered June 25th, £10,000 mortgage, to J. M. Dewhurst, Wybornegate, Birkdale; charged on Princess Cinema, Kirkdale, etc. *£7,000. December 31, 1930.

*Amount of debt according to last available return.

SATISFACTIONS

Waltham Cross Palace Co., Ltd.—Satisfaction registered July 21st, all moneys, etc., registered December 19, 1928.

Keswick Alhambra Theatre Co., Ltd.—Satisfaction registered June 22nd, £600, registered July 4h, 1913, £50, balance of amount registered January 27, 1914, £4,500 (not ex.), registered September 17, 1920, £1,625, registered March 29, 1921, and £2,000, registered May 7, 1921.

Palais-de-Danse (Hull), Ltd.—Satisfaction registered June 18th, £3,000, registered February 26, 1926.

Beverley Road Picture Theatre (Hull), Ltd.—Satisfaction registered June 22nd, £9,008, etc., registered March 11, 1925.

Midland Palais de Danse, Ltd., Nottingham.—Satisfaction registered June 19th, £1,000, part of amount registered April 18, 1925.

SHARE PRICES

Messrs. Redway, Mann & Co.. Ltd. state that the market closed on the following quotations:—

Name.	Value.	This Week	Last Week.
A. P. P. H.	ord. £1	16/9	16/–
Assoc. Talking Pics.	....	2/-	1/6
Assoc. British Cinemas	....	4/4½	5/3
Do.	pref. £1 f.pd	16/-	—
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/-	6/	5'9
Do.	pref. £1	18/9	18/6
Brit. Instr.	ord. 10/-	2/6	2/6
Do.	def. 1/-	—	—
Brit. Lion	def. 1/-	-/3	-/2
Do.	pref. £1	3/9	3/9
Brit. Filmcraft	ord. 5/-	—	—
Brit. & Dom.	def. 1/-	-/6	-/4½
Do.	ord. £1	4/-	3/3
Brit. Screen Prod.	5/-	—	—
Brit. & For....	ord. 5/-	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/-	—	—
Denman P.H.	£100 7% deb.	94	94
,, Con.	,,	89	90
Gaumont Brit.	ord. 10/-	10/9	10/4½
Do.	7½% £1	16/-	16/-
Gainsborough	ord. £1	8/-	7/-
Do.	def. 1/-	-/7½	-/5½
Gen. Theatre	pref. £1	7/6	7/6
Do	6½% deb.	70	70
Met. Cinema	ord. 10/-	—	—
Do.	def. 1/-	—	—
Movie Colour	....	-/7½	-/7½
Morgan Film Service	....	—	—
Non-Flam. ...	ord. £1	-/6	-/6
Do. ...	def. 1/-	-/1½	-/1½
New Era N.P.	ord. £1	—	—
Do. ...	def. 1/-	—	—
P.C.T. Cons....	7% £1	19/3	19/6
P.C.T. ...	"B" £1	18/1½	18/6
P.C.T. ...	7½% pr.or.,£1	15/3	14 9
Stoll Th. ...	ord. 5/-	—	4/3
Tussaud's ...	£1 pref	26/3	25 9
Do. ...	def. 1/-	5/-	4/-
United P.T.	£1	1/6	1 6
Do. ...	7% deb.	79	80
Union Cinema	def. 1/-	—	—
Do. ...	10% 5/-	1/-	1/-
Welsh-P'rson-Elder	8% £1	-/4¼	- 4¾
Do. —	ord. 1/-	—	-/¾

Wings in the Wings



Smart Wardour publicity has been achieved by the exhibition all this week at the London Pavilion of Mollison's Moth, in conjunction with the pre-release of the B.I.P. production "The Flying Fool." Here engineers are seen assembling the machine on the wings

Wardour Scoop Mollison Plane

To Boost "Flying Fool"

Wardour Films, in the face of keen competition with the principal London stores, secured the exclusive exhibition of the de Haviland Moth Aeroplane flown by J. A. Mollison on his record flight from Australia to England, and have installed it on the stage of the London Pavilion, where the British International picture "The Flying Fool" is now playing to good business.

The 'plane will be on view on the stage behind the screen from 10 a.m. to 11 p.m. to all patrons who attend the theatre.

Those filmgoers who are interested in civil aviation and those who will have their interest aroused by the excellent flying sequences in "The Flying Fool" will doubtless be glad to avail themselves of this opportunity for seeing this wonder machine at close quarters. Transport by road was arranged which brought the machine from Croydon to the London Pavilion, where it arrived safely and became the centre of attraction on Monday last.

The smartest British exploitation stunt in years!

Mistinquett's Lights

Mistinquett, the distinguished French actress, visited the showrooms of the Strand Electric Co., accompanied by Henri Varna and Earle Leslie, and chose a number of special lighting effects for their forthcoming production at the Casino de Paris.

The Strand Electric Co. have supplied lighting apparatus for many of their productions in the past, and also to other theatres in the "Gay City."

Billy Milton, the well-known British screen player—now in Butcher's "Great Gay Road"—has been chosen as Mistinquett's leading man in her new revue season. and he will probably appear also with this artist in the Paramount film based on her life to be made at Joinville.

"Deadlock"—September 4th

Trade Show "Surprise" Promised

Butcher's have now definitely fixed the trade presentation of their first 1931 British "talkie" production, "Deadlock," for Friday, September 4th, in order to meet the wishes of innumerable exhibitors who are out of London during the holiday month. The event is timed for 3 p.m. and the venue will be the Palace Theatre.

Butcher's have a surprise to spring in connection with its trade show arrangements, which are being prepared to meet the criticism sometimes raised by exhibitors in regard to such matters. Particulars cannot be published until the details are complete, but it is believed that they will be widely appreciated.

Produced by George King, this mystery of a "talkie" studio boasts a remarkable collection of well-known names in its cast. Among the men, Stewart Rome and Warwick Ward head a list which includes Esmond Knight, Cameron Carr, Kyoshi Takase and Hay Plumb. Feminine players are Majorie Hume, Annette Benson, Janice Adair, Alma Taylor and Pauline Peters.

Release date of "Deadlock" has already been fixed for January 11, 1932.

Boy Scout Films

Eddie Klein Secures Rights

Edward L. Klein, 25, West 45th Street, New York, has signed a contract with Donavin Miller, president of Falcon Productions Inc., Hollywood, California, for the entire foreign rights on the Boy Scout Productions, a series of 13 two-reel features being produced by Falcon Productions with the approval and co-operation of the National Headquarters of the Boy Scouts of America.

The "International Boy Scouts" will feature Edward Royal, Rita Darwin and "Silver Light," the famous Boy Scout pony, a pure white Welsh stallion, master of many tricks and thrice champion of England.

The International Boy Scout series, approved by James E. West, Chief Scout Executive of the Boy Scouts of America, and having the endorsement of Boy Scout organisations everywhere, depict the younger generation at an age which lends great possibilities for story material and will appeal to both children and parents.

As previously announced, Edward L. Klein is leaving shortly for Europe and will establish headquarters abroad, and in addition to marketing the Boy Scout series throughout the world, will represent American producers and distributors in Europe, including Talking Picture Epics Inc., whose output Klein will distribute on the Continent.

Laurel and Hardy, Legionnaires

"Beau Hunks," the forthcoming Laurel and Hardy, is now in production at the Hal Roach studios. The story offers a new field of comedy for this pair of funsters, who will be seen as legionnaires.

The yarn also suggests an idea for stimulating business in government recruiting offices, as a beautiful girl is responsible for the enlistment of the entire regiment of which the boys become a part. James Horne is directing "Beau Hunks."

London Trade Show Diary

THURSDAY

"Hunchback of Notre Dame".....Universal
Rialto, 11 a.m. Own Theatre, 2.30 p.m.

At the Rialto to-morrow (Thursday), at 11 a.m., Universal will screen a synchronised version of "The Hunchback of Notre Dame," with Lon Chaney. Three shorts will also be shown, and an additional show will take place in their own theatre at 2.30 p.m.

"Sporting Blood" .....M.-G.-M.
Palace, 8.45 p.m.

To-morrow, August 13th, at the Palace, at 8.45 p.m., M.-G.-M. is showing a new drama of the turf called "Sporting Blood." A strong cast appears, headed by Clark Gable, Ernest Torrence and Madge Evans. Torrence, in the role of the old trainer, is said to give the greatest performance of his career, while Clark Gable gives another fine performance as a follower of the turf. Madge Evans is the leading lady, and Lew Cody makes a return to M.-G.-M. in an important role. Much of the actual shooting was done in Lexington, where the Kentucky Derby is run.

FRIDAY

"The Great Lover" ..... M.-G.-M.
Palace, 8.45 p.m.

Adolphe Menjou comes back in the limelight in "The Great Lover," which M.-G.-M. is showing at the Palace at 8.45 p.m. on Friday, August 14th. M.-G.-M. gathered together a group of prominent screen players for their film version of the celebrated stage success. The leading lady is Irene Dunn. The other principal feminine player is the Russian actress Baclanova, while male roles are played by Ernest Torrence, Neil Hamilton, Cliff Edwards, Hale Hamilton and Rosco Ates.

TUESDAY

"Danger Island" .....Universal
Rialto, 11 a.m. Own Theatre, 2.30 p.m.

Universal will, on Tuesday next, show the first four episodes of their new serial "Danger Island," also a short feature "First To Fight." Two shows will be held, the first at the Rialto at 11 a.m., and the second in the Company's own theatre at 2.30 p.m.



Wheeler and Woolsey in the P.D.C. Masquers comedy "Oh! Oh! Cleopatra," to be trade shown in the near future

"The Viking" ..... Sterling
Prince Edward, 8.45 p.m.

On Tuesday next, at the Prince Edward, at 8.45 p.m., Sterling will present their film "The Viking." Produced by Varick Frissell, the film promises some exciting adventures and thrilling experiences in the Arctic and among the Newfoundland seal hunters.

Six Shorts ..... Ideal
Astoria, 11

Ideal are showing at the Astoria on Tuesday, August 18th, at 11 a.m., a varied programme of short subjects. These will include "My Old China," an Ideal-Gainsborough musical burlesque; two single-reels from the Burns Detective Mystery Dramas; a Mickey Mouse; and the Silly Symphony, "Birds of a Feather."

WEDNESDAY

Seven Shorts ..... Ideal
Gaumont-British Theatre, 11

On Wednesday, August 19th, in the Gaumont-British Theatre at Film House, at 11 a.m., Ideal are trade showing three of the Terry-Toon Cartoons, two more of the Burns Detective Mystery Dramas, two Ideal-Educational Talkomedies, "The Gas Bag" and "In Conference," starring Harry Gribbon and Andy Clyde.

"A Handful of Clouds" ..... Warner
Prince Edward, 3

The gangland of a big metropolis—gunmen holding law and order in contempt—high-powered cars tearing through the night, spitting death from curtained windows—such is the dramatic setting of "A Handful of Clouds," the Warner Brothers and Vitaphone production which will be trade shown on Wednesday, August 19th, at the Prince Edward at 3 p.m. Lewis Ayres heads the cast, supported by Dorothy Mathews, a new leading lady, James Cagney, Charles Judels and Leon Janney. The film will be preceded by two Vitaphone Shorts.

"Transatlantic" ..... Fox
Palace, 3

Fox's eagerly-awaited picture, "Transatlantic," will be shown to the trade on Wednesday, August 19th, at the Palace Theatre at 3 p.m.

The story briefly deals with a group of passengers strangely thrown together during a passage between America and Europe. Fox assert that they have in "Translantic" a fine dramatic offering. The principal parts are played by: Edmund Lowe, Lois Moran, Jean Hersholt, Greta Nissen, John Holliday and Myrna Loy. The picture was directed by William K. Howard.

Another From Joe E. Brown

Joe E. Brown is to make his first appearance in a straight dramatic role in his newest picture, "Local Boy Makes Good," which, it is reported, has just been completed by First National.

In this production the famous star will be seen supported by Dorothy Lee, Edward Woods and other important players.



Lew Ayres and Dorothy Mathews in "A Handful of Clouds," a Warner and Vitaphone production, which will be trade shown on Wednesday, August 19th, at the Prince Edward at 3 p.m.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to The Bioscope *to allow not less than seven full days from date of the next issue.*

WEDNESDAY, AUGUST 19

Chop Suey, The Death House, The Gas Bag, French Fried, The Black Widow, In Conference, Dutch Treat (Ideal), Gaumont-British Theatre.

A Handful of Clouds, Adventures in Africa, No. 5, and How I Play Golf, No. 5 (Warner), Prince Edward.

Transatlantic (Fox), Palace.

THURSDAY, AUGUST 20

Irish Stew, Hold 'Er Sheriff, Monkey Melodies, The Thayer Trial, The Back Page, Fried Chicken, The Ringleader (Ideal), Gaumont-British Theatre.

Broadminded (F.N.P.), Prince Edward.

FRIDAY, AUGUST 21

Almost a Divorce (W. & F.), Palace.

TUESDAY, AUGUST 25

High Stakes, Blondes Prefer Bonds (P.D.C.), Prince Edward.

Bought, Lady Play Your Mandoline (Warner), Prince Edward.

WEDNESDAY, AUGUST 26

Three Who Loved, Wife O'Riley (P.D.C.), Prince Edward.

Dane and Arthur at Work

Karl Dane and George K. Arthur have started work on "A Put Up Job," the first of the four two-reel comedies which they are to make at the Paramount New York studio. Their second comedy will be "The Lease Breakers," by Corey Ford and Howard Deitz.

All of the four Dane and Arthur films will be directed by Al Ray. The two comedians recently completed twenty weeks of personal appearances in Paramount Publix theatres.

Latest News About Pictures— in Pictures

BIOSCOPE ART · · · ·
SECTION ∴ STILLS · ·
FROM FORTHCOMING
BOOKINGS. ————

Among This Week's M-G-M Night Shows



"The Secret Six" (1), with Wallace Beery, John Mack Brown, Lewis Stone, Jean Harlow and Marjorie Rambeau, was shown on Monday.

"Son of India" (2) is for show to-night at the Palace Theatre at 8.45. Ramon Novarro, Conrad Nagel, Madge Evans, Marjorie Rambeau and C. Aubrey Smith are the featured players.

"The Great Lover" (3) has Adolphe Menjou, Irene Rich, Ernest Torrence, Neil Hamilton and Olga Baclanova in the cast. It will be shown on Friday, at the same theatre and time as "Son of India."

"Transatlantic" Fixed for Trade Show



Fox's eagerly awaited "thriller," in which Edmund Lowe is supported by Lois Moran, Jean Hersholt, Greta Nissen, John Holliday and Myrna Loy, will be shown to the trade on Wednesday next (August 19th), at the Palace Theatre, at 3. The picture was directed by William K. Howard.

Stars in a "Masquers" Comedy



"Stout Hearts and Willing Hands" is the first of a new series of P.D.C. comedies, in which the entire cast consists of well-known screen players. In this one Frank Fay and Laura La Plante are hero and heroine respectively, and the famous Keystone cops also add value to the film.

More "Broadminded"—ness





Further scenes from Joe E. Brown's latest new First National comedy, in which he is supported by Marjorie White, and which is to be trade shown by F.N.P. on Thursday, August 20th, at the Prince Edward at 3.

Three New B.I.P. Players

ANN CASSON



BINNIE BAINES





BETTY AMANN

Ann Casson (1), daughter of the famous Sybil Thorndike, is under contract to British International, for whom she is playing Jenny Pearl in Anthony Asquith's "Carnival"; (2) Binnie Baines has a part in "House Full," just completed by B.I.P.; and (3) Betty Amann, after playing in Hitchcock's "Rich and Strange," has left with B.I.P.'s African desert unit to make location shots for "McGlusky, the Sea Rover."

Arms—and the Girls



IN THE PARAMOUNT CONSTELLATION

1. Carole Lombard
2. Peggy Shannon
3. Marlene Dietrich

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

"A" Films Trouble

It seems that Liverpool exhibitors are not yet out of the wood in regard to their troubles over the exhibition of "A" films to juveniles. A further meeting of members of the North Western Branch of the C.E.A. was held at Liverpool on Wednesday last, to discuss developments, the business being private. G. Dudley West, secretary of the Branch, has advised members by circular as to the position.

Up to the Eyes

Owing to the floods which occurred at Altrincham, Bowden, and Hale, certain local cinema shows had to be abandoned. At Hale Cinema the light failed during the matinee on Wednesday last, and the evening performance had to be cancelled. The engine house at the Altrincham Picture Theatre was flooded in the afternoon, but as a result of the efforts of the staff, the water was cleared in time for the evening performance. There was, however, a delay of about three-quarters of an hour owing to the abnormal rainfall.

Wigan "Bust-up"

For causing an obstruction by releasing balloons, some bearing free tickets for admission to the Wigan County Playhouse, a summons was issued against a Wigan "stunt merchant" a few days ago. A large crowd gathered, chiefly mill girls and children, and as they chased the balloons, accidents were narrowly avoided. Defendant was ordered to pay costs.

Simplex Installations

Recent installations of Simplex machines with Western Electric 3A sets, have been made by J. Frank Brockless, Ltd., Manchester (manager, W. Chilton), at the Victoria and Empire Cinemas, Blackburn; the Grand, Great Harwood; and the Grand, Lancaster.

New Kamm Equipment

Kamm "talkie" equipment has been installed in the Uxford Cinema, Penmaenmawr (North Wales). A number of minor improvements have been carried out at the theatre.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Inspection by Justices Not Acceptable

At the Guisborough Court last week Sir Alfred Pease, chairman of the Bench, voiced a strong protest against the proposed regular inspection of halls licensed for entertainments by local magistrates. The protest arose from a letter addressed to the Bench by the Clerk to the North Riding County Council, in which he put forward the suggestion that once each year the licensed halls should be inspected by the Justices. Sir Alfred intimated that he did not intend being made a Government Inspector. He considered the magistrates were already doing all they possibly could to see that the law was properly carried out, and it was not a part of the duty for which they were appointed to be saddled with the responsibility of certifying such premises as being safe. Efficient inspection, it was pointed out, was already being conducted by the police, and the Bench agreed to reply to the communication that the regular inspection of the halls was already being conducted, so far as the Justices were concerned, by proxy.

Crippled Children See "Africa Speaks"

Over two hundred children from the Sanderson Home for Crippled Children attended the Globe Cinema, Gosforth, Newcastle-on-Tyne, on Saturday afternoon last for the purpose of seeing the film "Africa Speaks." The performance was thoroughly appreciated by the youngsters.

Staff Outing

The staff of the Hippodrome, Silksworth, together with their friends, spent an enjoyable day's outing at Knaresborough, Yorkshire. Favoured with ideal weather conditions the party, in charge of manager J. French, took full advantage of the occasion by exploring this historical and interesting spot.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

No Good for Exhibitors

Bank Holiday here did not bring the big "houses" and bumper box-office receipts that some holidays bring; some managers report the worst holiday business for years. Both Monday and Tuesday, the main holiday days, were very fine, and people crowded up to Roundhay Park gala. Still, exhibitors cannot complain after having got through the summer as well as they have done. The unsettled weather of June and July did them a very good turn.

"Roses" Encounter Filmed

Yorkshire's annual Bank Holiday cricket encounter with Lancashire, this time at Bramwell Lane, Sheffield, was filmed for the "talkies" for the first time at Sheffield last week by British Movietone News. The arrangements had been made by Francis Harris, manager of the Albert Hall, and were carried out under the direction of J. Lawrence, the Leeds branch manager of Fox.

Fox Films to Remove

Joe Lawrence, Leeds manager of Fox, intimates that in the near future he will leave his present offices in Trinity Street, for more commodious premises in Aire Street, adjoining the present offices of Radio Pictures.

More "Talkies" at Halifax

The Victoria Hall, Halifax, has been fitted up with "talkies," and shows are being given for the first time this week. This new arrangement will not interfere, however, with concert bookings for the hall.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Worth-While Business

Despite the holiday fever and the two real days of sunshine of the August recess, picture houses in the Midlands generally did worth-while business. Whilst all houses cannot report capacity business, many approached this standard. On Tuesday at the Piccadilly, Stratford Road, many were unable to gain admission to the afternoon matinee, there being an extensive queue still waiting 15 minutes before the commencement of the show. The Plaza—Bromsgrove's new "talkie" house—also reports exceptional attendances, as does also the Newtown Palace, Newtown Row.

Bromsgrove Goes "Talkie"

Those of the community who say there is no demand for the Sunday opening of cinemas should have attended Bromsgrove on Sunday of the past week, on the occasion of the opening of the Plaza Thatre—Councillor T. McDermott's new venture, when half-an-hour before the doors were scheduled to open upwards of a thousand would-be patrons were assembled for admittance to the special charity performance which marked the opening of the house. The opening ceremony was performed by County Councillor Victor Drury, Esq., chairman of the Bromsgrove Urban District Council, who was supported by G. C. Gadd, the architect, and J. T. Banks, the chairman of the Bromsgrove Saturday Hospital Committee, to which charity the proceeds of the show were given. Eulogistic reference was made to Councillor McDermott's enterprise, which that evening had made history in that it was the commencement of the talking picture era in Bromsgrove, and the wishes of all were offered for its success.

Wanted—A Better Censorship

The Birmingham Cinema Enquiry Committee is arranging a national conference to be held in Birmingham on November 14th, to discuss "How best to get a Government committee of inquiry into the subject of a better censorship of films." Representatives, it is announced, will be invited from all the large cities and towns.

Coventry House Reopened

The Globe, Coventry, which closed to the public for a fortnight, opened again on Bank Holiday Monday, after complete redecoration, general reconditioning, and reseating. Allied Arts and Crafts Guild of Birmingham were the contractors for the decorations, which have been carried out in a scheme of panels in cloud effect having a surround of blue, apricot and gold. W. W. Turner, of King's Heath, were responsible for the seating.

Leamington Hall Shut

Following on the conviction of the proprietor of the Colonade, Leamington, for breaches of the regulations of 1923, Warwickshire County Council has withdrawn the licence for the premises, which have now been closed. It is understood that an appeal against the conviction is pending.

Coventry 100 per Cent.

The Crown and the Prince of Wales, Coventry, have during the past week "signed up" for B.T.-H. equipment, and will open with audible films early in September. Coventry's cinemas thus become 100 per cent. "talkie," of which four installations are B.T.-H.

Stoke-on-Trent

No Reduction

For some months now one of the principal items of discussion at the meetings of the North Staffs Branch has been concentrated on electricity charges in the City. It was eventually agreed that two members of the Branch should interview Mr. Yeaman, the City electrical engineer, with a view to seeing if anything could be done with regard to a reduction in the charges for supplies to cinemas in the district.

At the Stoke-on-Trent Corporation Electricity Committee meeting Mr. Yeaman reported an interview with two representatives of the Branch (T. A. Grant, the Secretary, and Mr. Cotton), but the Committee decided to inform the Association that no reduction could be made in the charges at the present time.

No Go

Negotiations for the purchase of the Opera House, Macclesfield, which was destroyed by fire some time ago, it is understood, have fallen through. The syndicate of local gentlemen whose intention it was to reopen the hall have been confronted with unforeseen difficulties, and have decided not to make the purchase.

Permission Granted

After discussing the matter for over an hour, the Committee of the Crewe Town Council have given permission to Harry Hooks, manager of the Grand, to show the film "Her Unborn Child."

Leicester and District

No Slump

There was nothing approaching a "slump" in entertainment circles here last week, notwithstanding the large number of cinema patrons who were away on holiday. Several managers I have spoken to expressed their gratification that returns were above normal, and at several down town establishments queues were of daily occurrence both afternoon and evening throughout the week.

"Talkies" at O.H.?

A singular coincidence occurs this week, inasmuch as "Dracula," the stage play, is being performed at the Royal Opera House, while at the same time it is being screened at the City. The Opera House has been acquired by a new syndicate, with which Edmund Tyler is associated. Mr. Tyler was a director of the City Cinema before it was taken over by P.C.T. Does this mean that sooner or later the O.H. will become "talkie"? More surprising things have happened.

To Skegness

The whole of the staff at the Prince's enjoyed a day's outing to Skegness on Sunday, the journey being made by motor coach. Syd Parsons, the popular manager, received a message from the directors wishing all a happy and enjoyable time.

South Wales

Newcomers of Personality

Registration last week of the Lyceum (Newport), Ltd., brings into the Welsh film world Sidney Cooper, Newport, probably one of the best-known repertory house owners and managers in the provinces. Mr. Cooper has been connected with repertory for about fifty years, and it will be interesting to watch his cinema career.

Behind the registration of another company, the Maesteg Cinemas, Ltd., is Alfred Withers, of Bargoed, who is too well known in the trade in Wales to need mention here. He is, by the way, also behind another new company which has just been registered—the Blackwood Cinemas, Ltd. Obviously, there are plenty of shrewd and experienced people who have confidence in the future of the cinema in South Wales and Monmouthshire.

Sunday Concerts at Tenby

The Tenby, West Wales, magistrates last week granted an application made on behalf of the Pavilion, Tenby, for permission to open on Sunday evenings for the purpose of holding concerts. The application was granted on condition that no films were shown. The Pavilion is one of the Tenby houses owned by M. W. Shanly.

Quite Unsuitable

The Llwcher Urban District Council, the local authority for the tinplate townships of Gorseinon, Loughor, etc., West Wales, last week turned down plans for the conversion of an old public building in Loughor into a cinema. It was urged by several councillors that the building in question was built entirely of timber and quite unsuitable for cinema purposes.

The Tally Completed

The Empire, Mountain Ash (Glam.), has been wired for "talkies," the equipment installed being R.C.A. All cinemas in this South Wales coal area are now wired for "talkies."

New Opens Well

The New Theatre, Cardiff, which started its career as a cinema last week, had an exceptionally good opening week. The feature picture, the "talkie" version of "Charley's Aunt," went across so well that it has been retained for another week. John Stuart came down from London to open the theatre, and had a very fine reception.

Irish Free State

(Representative: Joseph P. Sandes, 43, St. Joseph's Place, Dorset Street, Dublin)

Country Houses Improving

There is a distinct evidence of improvement in the country cinemas, not only in the general appearance and the interior comfort, but in the quality and presentation of the pictures. A picture house may affect favourably an entire street. The artistic decoration scheme and brilliant illumination forming a centre of attraction in a country town causes hotels and dimly-lit business houses to consider new ideas.

The immediate cause of the improvements has been the installation of "talkie" apparatus in most country districts. The Town Hall, Dundalk, which was only recently opened, is doing remarkably well. At the Country Hall, Mullingar, a Western Electric set is being installed, and is opening with Wheeler & Woolsey in "Dixiana." The same film welcomes the reopening of the Pavilion, Sligo, where a R.C.A. plant has been put in.

Improvement Works

Mr. Breen has taken over the Town Hall, New Ross, on lease, is thoroughly renovating the building, and has put in a R.C.A. set. Killarney is also going "talkie." The East Avenue Hall is now under new management, and it is expected Mr. Cooper will affect a much-needed improvement in so important a district.

The Whitworth Hall Cinema, in Drogheda, is closed for redecorating and will reopen in a couple of weeks.

T. J. G. on Holiday

Thomas J. Gogan, popular and enterprising manager of the Pavilion, Kingstown, has gone on a well-earned vacation to the South of England.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Bad Business

Holiday business in Belfast was on the whole very poor, owing to the weather being far too fine for cinemas. This is the first time for some years that exhibitors have suffered so badly, as it has always rained on Bank Holiday here. Luckily for them, however, the weather now looks like breaking, and this will enable the worst week for years to be retrieved.

An Experiment

To Will White, of the Duncairn, goes the credit for trying an interesting experiment. Not many months ago "Song o' My Heart" and "Sunnyside Up" were shown at his house. They have had innumerable runs, not only in Belfast, but all over Ulster, and now Will is proving that good "talkies" can draw big crowds again after a lapse of a short time. This experiment of trying re-runs is to be extended to other houses.

An Afternoon Out

Renters and exhibitors had an afternoon out when their bowling team played the first of this year's matches at Fruithill Park, Belfast, against Willowfield Unionist Club, but, after a good fight, were beaten. The trade team, led by that well-known Irish international Jack M'Cann (Diamond), included John O'Neill, J. Craig, Frank Keogh, F. Spiers, Dick M'Dermott, W. Carruthers, H. M'Mullen, Billy Hogan and George Gray.

White Cinema Club

Attendance at the August meeting of the White Cinema Club in Belfast was not up to its usual high numbers, but this was accounted for by the fact that many members had decided to extend their holidays. W. J. Hogan, of the Clonard, presided, and a special sub-committee was deputed to proceed with making the arrangements for the outing which is to be held to Ballycastle on Sunday, September 6th. Members are to be the guests of the club, whilst friends are only to be charged the bare cost of their railway fare. In all probability a series of social events will be held during the winter.

Safety Regulations

In reply to queries of country exhibitors, the Chairman pointed out that, while in Belfast the Corporation has its own inspecting officer in regard to safety regulations, in the provincial areas it was the custom for the local councils to issue the licence, but to leave the question of safety regulations to the local officer in charge of the police. Should any difficulties arise, however, the country exhibitors need only communicate with an official of the club and the matter would be taken up.

Finance

With the end of the financial year drawing near, the Treasurer pointed out that the club was in an extremely strong position, and he was hopeful of seeing it still further strengthened. It was also decided to make an innovation, by issuing with the balance sheet a printed report, in which the year's work of the club would be fully dealt with. It was also stated that the exhibitors' section would hold a further meeting during the month, when the questions of restricted advertising and renters' terms would be discussed and reports presented as to how the recent plans were working.

New Companies Registered

NATIONAL TALKIES, LTD.—Private company. Registered June 22nd. Capital, £100. Objects: To carry on the business of manufacturers and producers of, agents for and dealers in, all kinds of cinematographic and photographic films, etc. The first directors are not named, Solicitors: Romain & Romain, 52, Baker Street. W.1.

PLAZA (COVENTRY), LTD.—Private company. Registered June 26th. Capital, £1,500. Objects: To carry on the business of cinema, theatre, music and concert hall, ballroom, circus and hippodrome proprietors or agents, etc. The directors are: H. T. A. Philpot, St. Agnes, Beechwood Avenue, Coventry; C. Orr Tara, Manor Road, Coventry (director Scala Entertainments (Coventry), Ltd.; G. W. R. Philpot, Shortlands, Stoney Road, Coventry. Solicitors: Band, Hatton & Co., Coventry. Registered Office: Plaza Picture Theatre, Spon End, Coventry.

NORFOLK CINEMAS, LTD.—Private company. Registered June 26th. Capital, £1,000. Objects: To acquire from J. I. Norfolk a lease of The Coliseum Electric Cinema, Northampton, and the business carried on there. The directors are: J. I. Norfolk, 32, East Park Parade, Northampton; Mrs. Mabel Norfolk, 32, East Parade, Northampton. Solicitors: Routh, Stacey & Castle, 14, Southampton Street, Bloomsbury, W.C.1. Registered Office: Coliseum Cinema, Kingsthorpe Hollow, Northants.

CINEMA BRIERFIELD, LTD.—Private company. Registered June 27th. Capital, £100. Objects: To carry on the business of proprietors or managers of theatres, palaces and halls, cinematographic shows and exhibitions, etc. The subscribers (each with one share) are: R. Vivian, 9, Sholebroke View, Chapeltown, Leeds, cinema manager; K. Cainer, 9, Grange View, Leeds, accountant. The first directors are to be appointed by the subscribers. Solicitor: E. Hurwitz, 66, Merrion Street, Leeds.

MIHALY (STROOD), LTD.—Private company. Registered June 18th. Capital £500. Objects: To acquire on lease or otherwise and conduct the Invicta Picture Palace, Strood. The permanent directors are: C. Stafford, 193, Wardour Street, W.; M. Fine, 11, Kingscroft Road, Hampstead, N.W. Solicitor: H. V. Harraway, 12, South Square, Gray's Inn, W.C. Registered office: 193, Wardour Street, W.1.

CINEHALLS, LTD. — Private company. Registered June 16th. Capital £1,000. Objects: To construct and carry on a cinema, and to carry on the business of proprietors and managers of theatres, music halls, concert and dancing halls, etc. The directors are: M. Sugden, 54, Cornwall Road, Harrogate (director Fraser Bros. (Leeds), Ltd.); R. Niman, 9, Sholebroke Avenue, Leeds (director N. H. C. Entertainments, Ltd.); K. Cainer, 9, Grange View, Leeds, accountant. Secretary: K. Cainer. Solicitor: E. Hurwitz, 66, Marrion Street, Leeds.

AMITY, LTD.—Private company. Registered June 12th. Capital £100. Objects: To carry on the business of proprietors.lessees, licensees, tenants and managers of theatres, opera houses, music halls, cinematograph theatres, etc. The directors are: Joyce Kennedy, 25, Park Crescent, W.1., actress; Muriel Pratt, The Old Rectory, Bletchingley, Surrey (director N. Pratt & Son, Ltd., and Loving Heart, Ltd.); Janet Beecher, 24, Upper George Street, W.1, actress. Registered office: 56, Manchester Street, W.1.

CINEMA PUBLICITY SUPPLY CO., LTD.—Private company. Registered July 25. Capital £2,000. Objects: To acquire the business carried on by Miss L. M. Dovener at 60, Lime Street, Liverpool, or elsewhere, as The Cinema Publicity Supply Company, and to carry on the business af advertising and publicity agents, consultants and specialists, Press agents, advertising contractors, etc. The directors are:—Miss L. M. Dovener, "Brakel," Woolton Road, Liverpool; F. E. Weisker (permanent), 7, Croxteth Road, Liverpool (both directors Liverpool Palais de Luxe, Ltd.). Solicitor: H. J. Holme, 233, India Buildings, Water Street, Liverpool. Registered office: 8, Harrington Street, Liverpool.

Modern Cinema Technique

Technical News and Notes

Paris Illumination Innovations

Our Editor, just returned from a Continental trip, gives me some interesting details of the remarkable illumination devices employed at the Colonial Exhibition, Paris, to which already upwards of ten million visitors have been attracted within the past three or four months (pity the local cinemas !). I understand that apart from the general appeal which an exhibition of this kind is calculated to make to people of intelligence, there are certain features which of themselves deserve the special attention of theatre technicians who may be able to visit Paris during the extended run of the Exhibition. French artists have proved repeatedly that they are second to none in the improvisation of natural elements to achieve frankly artificial effects: Paris with its myriads of fountains provides countless examples of what I mean. But surely there has never been demonstrated a more powerfully effective use of simple colour lighting than that which is thrilling thousands of visitors to the Paris Exhibition night after night. Special coaching parties run in from miles around, just to view the illuminations only. Numerous fountains are colour flooded, the combination of spraying water effects and rapidly changing tints presenting a terrific spectacle. And the whole scheme has been executed on most economical lines, the absorption of light being reduced to a minimum, and the colour effects being correspondingly heightened to a maximum.

Wood Which Looks Like Glass

What seems to me to be of still more practical interest to the cinema lighting engineer, however, are the lighting units which line all the sidewalks throughout the Exhibition grounds. These take the form principally of standards about 12 ft. high, in designs of a more or less eccentric character. The base of each standard is artistically decorated—according to modern ideas of embellishment—and the actual lighting element occupies roughly a third of the space at the top of each standard. Viewed from a distance of from anything down to two or three feet, these illuminants appear to be fitted with opalescent glass globes, through which a diffused but very positive light is shed. Actually there is not a scrap of glass employed in any one of these "street" lights. They are simply of wood, painted white, the head of each standard being cunningly designed in shape to conceal tiny flood lights, which illuminate the whole surface of the painted wooden "globes." One of the most effective of all the lighting pillars used in the Exhibition resembles a number of "trumpet" daffodils, arranged one in the other, about five or six tiers high. Just inside the "mouth" of each trumpet are the floods, which throw a bright light in an upward direction, illuminating the one above it. It seems to me that this idea could be copied with a good deal of economy not only for exterior cinema lighting but for certain inside illuminants as well. I am told that until the closest inspection is carried out, there is nothing to arouse suspicions that these lights are not all they look. And there must obviously be a saving both in initial outlay—for glass is not too cheap as yet—and in maintenance. In any case cinema owners and technicians may find the possibilities worthy of their consideration.

Saving On Light

An American exhibitor was troubled by the size of his lighting bill—this is *not* a fairy story—so he set about cutting down the wattage used. He took care not to impair the efficiency of his lighting, yet he saved nearly 2,000 watts for several hours every day! This is what he did :—

(1) Five 40-watt lamps burning in the basement for safety purposes were reduced to 15 watts each.

(2) Eliminated 30 lamps of 25 watts in front of the theatre.

(3) Eight 25-watt lamps inside the theatre were eliminated at night after closing.

(4) Twenty-five 10-watt lamps were eliminated until show opens.

(5) Nineteen 25-watt lamps and eight 10-watt lamps in the balcony eliminated from 11 a.m. to 6 p.m.

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A Loosely Used Term

I am rather astonished at the loose manner in which the term "high intensity" is applied to any and every type of projection arc-lamp— presumably as an indication of quality. When it first appeared, the H.I. arc presented such an advance on all existing lamps that it was naturally accepted as the "last word" in projection illuminants. Since then there have been no developments of quite such a revolutionary character and, consequently, the H.I. arc is still looked upon with reverence. Good it most certainly is, but I am not disposed to believe that it possesses such marked superiority over some of the non-H.I. arcs which have recently been perfected as the frequent use of the term "high intensity" to describe these new arcs would suggest.

What H.I. Means

High intensity is not a term referring to illumination—though this is the interpretation which many seem to put on it. A high intensity lamp is one in which the source of light is not the white-hot tips of the carbons themselves, but a small ball of incandescent gases which is formed at the crater of the positive carbon from the mineral salts with which the centre of that carbon is filled. If this ball of gases kept changing position, correct focussing of the light would be impossible. The only way in which the gas ball can be kept under control is to ensure that the positive carbon burns evenly. This can only be achieved by causing it to rotate on its own axis as it is fed forward. An H.I. arc is therefore—strictly speaking—one in which the positive carbon is automatically rotated on its own axis as it is fed forward. It is not an arc giving a high intensity illumination merely.

Improvements Have Been Made

Some exceedingly fine arc lamps have recently been produced, and it seems to me a pity that they should slavishly be referred to as "high intensity," particularly as some of them at any rate present even a step forward on the straight H.I. lamp. I feel these arcs deserve a more original description. Who will supply one?

A.C.

A new—



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Storing Valuable Films

Communication No. 447 from the Kodak Research Laboratories. (Read before the Society at Washington)

Ventilation Problems with Sectional Waterproof Cabinets

To date, most film storage vaults have been designed merely with a view to protection of the surroundings in the event of a fire within the vault. This paper gives an account of experiments made with various storage cabinets which have been designed so as to afford more protection to individual rolls of valuable film without increasing the risk to surrounding property.

At the outset it was considered that the following conditions should be fulfilled :—

(1) In addition to being immune to external fires, the vault should be so constructed that in the event of an internal fire only a minimum quantity of film would be destroyed, and that a minimum fire menace to the surroundings would be incurred.

(2) Each roll of film should be contained in a separate compartment and insulated so that one roll could be burned completely without setting fire to anything else. Also, the different compartments should be vented in such a way that gases, soot, etc., from one burning roll would not reach any other roll.

Damage from Water and Mechanical Strain

(3) The film should be shielded from water coming from any source. The most probable sources of water would be : (*a*) An automatic sprinkler discharge during a fire, (*b*) accidental discharge of a sprinkler, (*c*) ceiling or pipe leaks, and (*d*) water on floor from leaks, sprinklers and similar sources.

(4) The method of storage should insure that the film is not subject to mechanical injury. If wound on too small a core the film will be curled excessively, while if a large roll is stored on edge the circular shape of the roll will be distorted.

Negative film should be wound on as large a core as is practical and should rest on its flat side. Greater freedom from curl is insured if the film is stored in large rolls.

Avoid Metal Spools

It is customary to store motion picture positive film on metal reels placed on edge. For long time storage this is not desirable, because ordinary iron reels are apt to rust and the rust particles offset on to the film on rewinding.

(5) The film roll size should usually be limited to 1,050 ft., unless the smallest handling unit is larger. A larger roll would mean unnecessary loss in case of fire. The rolls should be wrapped in paper or preferably in a sealed envelope, which would not deteriorate rapidly in contact with the film. The wrapped roll should be placed in a round container made preferably of fibre, wood, or other non-heat-conducting material which will not be damaged by nitrogen oxides. The container should have a loosely fitting cover and should not warp.

(6) The storage compartment should be capable of being built up in units as required.

(7) The vault should be capable of being cooled to a temperature of 40 to 45 deg. Fahr., which temperature is considered sufficiently low to prevent appreciable decomposition of the film base with time.

(8) The vault should preferably be as immune as possible to earthquakes, vandalism or destruction in time of war, but in this respect protection can be insured by making duplicate copies and storing these in places widely separated geographically.

Sectional Cabinet Principle

After discussing the drawbacks of existing methods of storage, the report states that the Geyer Film Laboratory has designed and installed a series of cabinets made of wood or asbestos board on the principle of a sectional filing cabinet. The front ends of the drawers are covered by means of a large door and the rear ends open into a common flue which permits the escape of any combustion fumes. Each film roll (1,000 ft.) is placed inside a wooden box fitted with a telescoping wooden cover.

Best to Let It Burn

At the outset it was considered that a cabinet built on the Geyer principle would be most suitable for the purpose intended, because this would not depend on the use of water, which often causes more damage than the fire itself. When a roll of film once catches fire it is impossible to save it even if it is quenched in water, because the convolutions are then apt to stick together. It was therefore considered preferable to allow the roll to burn up completely, providing the adjacent rolls are protected from the heat and fumes resulting from the film combustion.

Nature of Storage Cabinets Tested.—A number of experimental cabinets designed on the filing cabinet principle were tested by igniting bare rolls of nitrate film in one compartment, while the remainder contained film both in the bare condition and enclosed in metal cans.

The first test cabinet of $\frac{3}{4}$ in. pine consisted essentially of several shelves separated sufficiently to allow the cover of the film can to be raised, to permit the free escape of gases. The rear opening of each compartment was closed by a flap, while the front was covered by a single large door which could be closed tightly against an asbestos gasket.

The design of a second wooden cabinet tested was similar to the above, but this was covered completely with sheet metal. A series of holes were drilled through the metal at the ends of the shelves and uprights to provide vents for distillation products from the heated wood. Fibre rails, $\frac{1}{8}$ in. high and $\frac{1}{4}$ in. wide, were fastened to each shelf so as to create an air space between the film and the shelf. The sheet-metal awnings or guards fitted at the lower edge of each shelf at the rear of the cabinet served to deflect the flames from the burning film into the flue and prevent their access to the upper compartments.

Fire tests with the above cabinets indicated that the sheet-metal covered cabinet adequately protected all other rolls when one was ignited, while in the case of the plain wooden cabinet the wood ignited while the first roll was being consumed and the remaining rolls eventually caught fire.

Fireproofing Paint Ineffectual

A fireproofing paint was applied to one of the plain wooden cabinets, but this did not give any apparent protection from fire, the cabinet being completely consumed.

In view of the great expense involved in covering the wood with sheet-metal, a cheaper cabinet was constructed consisting of a plain wooden cabinet fitted with sheet-metal drawers; open only at the end toward the flue, thus eliminating the necessity for a gasket-tight drawer, while at the back the sheet-metal drawers extended beyond the cabinet into the flue spaces and were closed individually by weighted sheet-metal flaps. This type of cabinet proved satisfactory, and it was possible for a roll of film in one compartment to be completely consumed by fire while the remaining rolls were unaffected by heat or fumes, although the woodwork abutting the rear flue was somewhat scorched.

Results of Further Tests

At this point it was decided to make further tests with a storage cabinet of practically useful size with the sheet-metal drawer and a capacity of forty 1,000 ft. rolls of 35 mm. film. This cabinet was tested by causing three 1,000 ft. rolls of 35 mm. positive motion picture film contained in three drawers to decompose simultaneously by the application of heat.

When these rolls had decomposed completely, other rolls of film which had been placed in drawers adjacent to those where decomposition took place and at other points were examined. The protection afforded from heat and fumes was entirely satisfactory. Even cans in drawers adjacent to those where the heat was evolved were not sensibly

A NOTION OF LIGHT SHIP AN OCEAN OF LIGHT
CARBONS

warm when inspected within ten minutes after the fire.

Wooden Dowels not Strong Enough

A further test was made by exploding a mixture of the decomposition gases and air in the sheet-metal chamber at the back of the cabinet by the use of automobile spark plugs. On the first trial one side was blown off from the wooden cabinet because the wooden dowels used to fasten it in place did not secure it sufficiently well. Parts of the cabinet made from ordinary oak were burned in the fire which followed the explosion, but other parts constructed of chemically fireproofed oak did not flame or glow after the flame from the burning material was removed. A second cabinet constructed with bolts to hold the woodwork in place was tested in a similar manner by exploding the gases given off during the decomposition of three 1,000 ft. rolls of motion picture film.

Cheap Metal Cans Best

In this case the cabinet held together though the sheet-metal was bulged on the sides. Several rolls of film in drawers adjacent to those where decomposition took place were unharmed. Some of the latter rolls were contained in fibre boxes and others in light weight tin-plate containers. Inasmuch as no appreciable amount of heat reached this point the insulating properties of the fibre box were of no advantage and it was concluded that cheap metal cans, such as used by film manufacturers as containers for raw film, would be satisfactory from this point of view.

Conclusions from Fire Tests

The above tests indicated that :—

(1) Cabinet compartments can be insulated from each other by a $\frac{1}{8}$ in. thickness of air-dried pine, but if the wood is not rendered fireproof it is ignited by the burning film and eventually the entire cabinet is consumed.

(2) It is necessary to protect the wood from fire, either (a) by covering it with sheet metal completely or at least in all places exposed to flame during a fire, or (b) by treating the wood by impregnation with fire retarding chemicals so that it will not burn after it has been heated.

(3) The fire retarding paint tested was found to give practically no protection to the wood.

(4) If the outside of the cabinets or the chamber where they are housed must be protected by regular water sprinklers, the film should be covered in such a way that the water cannot reach it. The sheet metal drawers described give adequate protection.

(5) Free vent must be afforded to gases arising from decomposition of the film, as otherwise there is danger of the gas pressure increasing until the container bursts. A committee of the Royal Photographic Society of Great Britain has recommended soldering the tin cans in which motion picture film is stored. This is an extremely dangerous procedure.

Constructional details for a film storage cabinet are then given and for them direct reference to the original paper should be made. Particulars of a suitable type of vault for housing the cabinets are also given.

Both negative and positive motion picture film should be given careful processing in the laboratory before placing in the storage vault. After fixing in the normal fixing bath it should be immersed again in a fresh hypo bath to insure thorough fixation. Washing should be thorough, the time required depending on the method employed, although from 45 minutes to one hour with suitable agitation of the film and adequate renewal of the wash water is usually sufficient. A final soak for 5 to 10 minutes in distilled water is also desirable.

After drying thoroughly the film should be spooled on wooden cores (not on metal reels), wrapped in chemically pure black paper of the type used by photographic manufacturers for packing unexposed motion picture film, and placed in ordinary tin plate cans. The tin plate or other rust resistant metal container is satisfactory provided it is inspected frequently.

Importance of Moisture Content

The moisture content of the film to be stored should preferably be such that it is in equilibrium with an atmosphere of 70 per cent. relative humidity at 75 deg. Fahr. before storing. Under these conditions no serious trouble will be encountered as a result of condensation of drops of moisture from the air in the can when the temperature is reduced to 45 deg. Fahr. If, for any reason, film must be cleaned before storing, use liquids which do not attack the film.

Before exposing a roll of the cooled film to room conditions it should be warmed to a temperature above the dew point of the atmosphere so that moisture will not condense upon it when it is rewound. Moisture condensed on the film as dew would otherwise cause sticking of the film convolutions. A suitable warming cabinet maintained at a temperature of 75 deg. Fahr. to 80 deg. Fahr. and containing dry air should be located conveniently near the film vault.

It is desirable to inspect all film by rewinding at least once every two years and if any signs of deterioration are visible a duplicate should be made.

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Light on a Dark Subject—II.

By R. Watkins Pitchford

Carbon Construction Outlined

Meticulous Care Through Multifarious Operations



Bricked-up ovens in which baking — the most delicate operation in carbon manufacture — is carried out under expert supervision

Photo by courtesy of Charles H. Champion & Co., Ltd.

The carbon arc plays so important a part in the projection of good pictures that it will repay us to consider briefly at the outset how the carbons themselves are made.

There will be no necessity to go deeply into the various factory processes, as these primarily concern the manufacturer, but we ought to note those points in design and manufacture which have a particular bearing upon the behaviour of the carbon when it comes later to be used in the lamphouse.

One of the important points, for instance, is purity. If you have been over a factory where carbons are made, it may strike you as ludicrous to talk about there being purity in what must assuredly be the filthiest process ever.

But this is only a paradox, like that of the carbons themselves which give from their utter blackness the whitest light we know. The fact is that dirt is matter out of place, and so when we consider the scrupulous care that is taken to preclude even a single speck of grit from the carbons right through their fifty odd processes we can justly claim the cleanliness of a dairy where all is, to outward appearances, filth.

Soot from Naptha Oil

The first ingredient in carbon manufacture is a blended oil rich in naphtha. A sample of this having passed the scrutiny of the laboratory, the main tank is fed to the burner, and a constant stream of dense sooty smoke is passed through tubular cooling chambers where the soot precipitates.

This soot, collected with meticulous care in order that no incombustible matter such as grit or metal particles may gain admission, is then mixed to a stiff paste with tar, pitch or other carboniferous matter and undergoes its preliminary grinding and mixing in heavy mills. From here it is compressed by hydraulic pressure into thick cylinders about 1 ft. long and 6 in. in diameter.

Rods Formed by Hydraulic Pressure

It is now necessary to drive off from these cylinders the oils present in the tar, and this is done by baking in ovens—the first calcining process—a process which also burns up any combustible impurities which may have crept in.

The residue is now pure carbon, but in its present state it is hard and brittle and in no way suitable for forming into rods or electrodes. It is, therefore, put once more through grinding mills, and the millings are carefully graded according to the sieve mesh through which they pass.

When any particular type of carbon or shell is to be made, an appropriate selection is taken from the graded millings and this is again mixed with tar into a fine paste, the mixture being kept plastic through warming.

Again the mixture undergoes hydraulic pressure, being put into the press in the form of a thick cartridge, and being extruded by a hydraulic ram through a hardened nozzle which determines the diameter of the carbon rod and of the core hole, if any. As the rods are extruded they are cut roughly into lengths and allowed to roll down chilled steel plates. This operation performs in effect a case hardening and prevents the still plastic rods from receiving any impressions which might affect the mathematically accurate circular cross section imparted by the extruding nozzle.

The carbons are now in their rough state and require cutting to length, grinding, pointing, labelling and packing. Before this can be done, however, there takes place the operation which is probably the most important in the whole cycle. It will be remembered that tar has been added to the calcined carbon in order to render the mass plastic for conversion into rods. It is obvious that the oils, etc., contained in this tar must be eliminated in order that the carbons may be chemically pure.

Why Baking is a Delicate Process

Accordingly the rods of roughly 4 ft. in length are carefully parcelled together, tied to keep them straight and placed into fireclay seggars, in which they are surrounded by packing and carbon grindings. The seggars are then conveyed to one of a series of ovens which is raised gradually in temperature to a predetermined figure. The speed at which the temperature is caused to rise and the time for which an oven dwells at any particular temperature are matters which have been determined as the result of years of experiment.

It will be apparent that the more volatile oils in the tar will vaporise at the lower temperatures, and it is essential that these gases be dispelled even from the rods in the middles of the bundles before the temperature is raised to higher degrees. It is, in fact, in this matter of accurate control over oven conditions that the skill and experience of the manufacturer shows itself.

Throughout the three weeks during which the carbons are baking, the scientists of the oven house work in shifts, noting continuously the temperature of each oven as it rises to the fierce white heat of 1,400° Cent., noting each shift of the wind, the humidity of the atmosphere and a score of other apparently irrelevant factors which experience has shown to make all the difference. They are " chefs " if you will, who know as if by instinct when their carbons are " done to a turn "—theirs is the human touch of craftsmanship which no instruments devised by man can ever hope to supplant.

Electrical and Mechanical Considerations

Such, in brief, is the process through which the carbon passes between the soot stage and the branded article which the projectionist fits into his lamp preparatory to striking up. There are, of course, wide differences between the various types of carbon intended for high intensity and low intensity lamps, between the positives and the negatives of any type, etc., etc., but it will be best possibly to defer a discussion of these differences until we come to deal with each type in turn.

In the meanwhile we can profitably consider some of the qualities common to most if not to all carbons intended for arc lamp work. These fall generally under two headings : (a) electrical, and (b) mechanical. Every one of the precautions observed in the manufacture of carbons is based on ensuring efficiency in one or other of these directions.

Getting Current through Carbons

We must bear continuously in mind that the carbon is designed to form part of an electrical circuit. Moreover, since we are concerned almost exclusively with direct current circuits we are constantly called upon to apply the relationship which Herr Ohm laid down as existing between current, E.M.F. and resistance.

In some of our carbon problems this law is capable of application in its simplest form,

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NO ADDITIONAL CONTROL IS NECESSARY
WITH "ARTISOL" LAMPS

WALTURDAW CINEMA SUPPLY CO., LTD.

LONDON DUBLIN BIRMINGHAM LEEDS LIVERPOOL MANCHESTER



Here we see rods of carbon in fireclay seggars stacked in the oven, where they bake for three weeks; the temperature rising by degrees to 1400 degrees centigrade!

Photo by courtesy of Charles H. Champion & Co., Ltd.

CARBON CONSTRUCTION OUTLINED

(*Continued from page v.*)

but later on, when we come to consider the distribution of current intensity in a carbon consisting of an outer shell of pure carbon, an inner core of hard retort carbon and the electrolytically deposited coating of copper which must make efficient contact with both shell and core, it will be seen that we have to apply the laws relating to resistances joined in parallel.

A Good Carbon's Three Essentials

Perhaps "resistances" is an unfortunate term; in carbon work we are concerned more with conductivity, which is, of course, the converse of resistance. Our efforts are devoted towards assisting the carbon to conduct current, and that is one of the reasons why, for instance, such care is exercised in the selection of the various grades of milling referred to above. We must get a homogeneous carbon, so that its burning rate will be constant; we must get a pure carbon, so that there shall be no spitting or hissing; and we must get a carbon of high conductivity which will efficiently play its part as an integral portion of an electrical circuit.

Millings of the various grades are, therefore, carefully selected with a view to the current which the carbon will be called upon to pass, this assortment of carbon granules is then "bound" by making a paste with tar or pitch, the oils and other matters are then calcined out by heat treatment, and the carbon, having been cored, ground, pointed, tested, labelled and packed, is ready for despatch to your lamp.

Remember the Print!

To the Editor of THE BIOSCOPE.

DEAR SIR,

The current number of THE BIOSCOPE contains an interesting article by Mr. R. Watkins Pitchford on what an arc lamp carbon should be. In his anxiety to "barrack" for a good light, however, he ignores the contributive merits of a good film print.

Never in cinematograph history have films been so dense as now. We have happily lost the bad old method of suggesting a night scene by dyeing the finished print blue, but now in many pictures most of the scenes simulate night whether the action is supposed to take place at night or in the daytime. Presumably it is "artistic" to focus a spotlight on the characters immediately interesting, leaving the other actors and the rest of the set in the gloom which would obtain on a dark night with only the moon throwing its beams on the centre of the scene through some aperture. What is worse is that even the lighted portion is usually overprinted or overdeveloped and therefore without sparkle.

Contrast Craze Kills Close-Ups

This craze for violent contrast (for which the producer and not the printer is responsible) extends now to exteriors. One gets day scenes on sea or on shore where, as soon as a close-up occurs, the background (which in nature would be visible) is as velvety black as a starless midnight would make it. Is this "realism"?

A greater fault is the employment of deep heliotrope stock for prints. The use of this base has only one object so far as I can see, and that is to stop a large percentage of the arc's light. The residue which reaches the screen presents objects a cold, steely grey, faces almost corpse colour. Directly an operator comes across this stuff in spooling up his programme he says unprintable things, and speculates to what extent he can overload his dynamo. On the next change day he may receive a picture of beautiful photographic quality, and then wonders why they cannot all be good, or at least passable.

The Better Course

Surely it would be better to make films which may perhaps require (in some cinemas where super high intensity current is used) the use of less "juice" than to rush out careless prints the despair of projectionists and managers whose generators have only a reasonable output. Decreasing light to any extent is always possible; the reverse is not so.

Included in my 22 years' experience in the trade are two years' camera and dark room work.

Yours faithfully,

A. GUEST.

Welwyn Theatre,
August 8, 1931.

Farnborough's New Plaza

A very prominent site at the junction of Netley Street and Alexandra Road, Farnborough, Hants, has been selected for the erection of a new 1,000-seater cinema. The architect is N. Powell, of Liverpool. This new super, which will be known as the Plaza, will, apart from being a luxury theatre, incorporate a Winter Garden, a large cafe and tea lounge. The preliminary work on the erection has not yet been started, but as the site is already cleared rapid progress should certainly be seen as soon as the work is commenced.

Building News In Brief

The steelwork contract for the new Carlton Cinema, Green Lane, Liverpool, has been let to Banister, Walton & Co., Ltd., Trafford Park, Manchester. Several new features in constructional practice have been decided upon in connection with this cinema, which will have seating accommodation for about 2,000 persons. The architect is A. Ernest Shennan, F.R.I.B.A., North John Street, Liverpool.

* * *

Plans have been approved for conversion of the Winter Gardens, Waterloo, into a cinema theatre.

* * *

The promoters of the scheme for the erection of a new cinema at the corner of Rochdale Road and Victoria Avenue, Blackley, have had a set-back. They submitted the plans to, and sought permission to start the building, from the Corporation Town Planning Special Committee. Consent has been withheld because the proposed building contravenes the building lines.

* * *

Ilford Corporation has passed plans, submitted by Eley & Nunn, for alterations at Seven Kings Cinema, Cameron Road.

* * *

The Estates Committee of the Oxford Corporation recommends that a licence be granted to the Oxford Cinematograph Company, Ltd., to assign the lease of 32, George Street, to the Union Theatres, Ltd., whose registered office is 167, Wardour Street, London, but that they be informed that this consent does not imply in any way that a renewal of the present lease will be granted on its expiry in 1936.

* * *

Isle of Ely County Licensing Committee has passed plans prepared by Ward & Woolnough, architects, for the erection of a theatre in Hill Street, Wisbech, for Wisbech Hippodromes, Ltd.



What is the seating capacity of your theatre

There is an R C A "Sound System Supreme" to meet the individual demand of every exhibitor, whatever his seating capacity.

The Small Theatre Set—small in name, but a big factor for exhibitors with theatres seating 500 or less—the Standard Theatre Set—the Standard Theatre Apparatus by which all others are judged—the Large Theatre Set—large in the enthusiastic response it has already received—and the Super Theatre Set—super sound at moderate terms—these comprise the new R C A range—four sets from £4. 0. 0. per week installed.

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Another! CHRISTIE TRIUMPH

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CHRISTIE ORGANS will be opened at the following important theatres during the months of August and September:

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EXPERT REPRESENTATIVES ARE AT YOUR SERVICE

Projectionists' Guild Meeting

Edison Batteries and Hilo Carbons Discussed

The meeting of the London Branch of the Projectionists' Guild on Sunday last was a particularly noteworthy one. Two lectures, either of which would have been a feast in itself, were given. In the first, B. Pontifex, of Edison Storage Batteries, went thoroughly into the merits of the nickel-iron-alkaline cell. This is at any time a fascinating subject. These cells possess certain features which cannot be excelled by any other type of storage battery which has yet made its appearance. Mr. Pontifex knows his subject extraordinarily well, and knows how to make it interesting. Some of his early remarks were rather difficult to follow at the back of the hall owing to the activities of an electric fan, which sounded as though its brushes could have done with a little attention.

The second lecture was delivered by H. Stringer, of Champion. His subject, naturally, was the new Hilo carbons, which Champion have recently marketed. In this lecture Mr. Stringer was on a subject which is of exceptional importance to every projectionist, and his facts and figures were remarkably illuminating. Of course, the Hilo carbons are really high intensity carbons adapted for use in ordinary low intensity mirror arcs. Just what an important step forward this is can only be appreciated by those who have been struggling to project dense prints when their generators are not capable of delivering all the power they would like!

Naturally, each of these lectures resulted in some extremely brisk work at question time, and it is only fair to state that though the lecturers were subjected to some exceedingly sharp and searching questions, they had a ready and very satisfactory answer for every technical point raised.

Big Scheme in Wales

In connection with a new Miners' Welfare scheme at Gwaun-cae-Gurwen, Swansea Valley, West Wales, THE BIOSCOPE is informed that a cinema with seating accommodation for 950 people is to be constructed.

The plans of the cinema have been drawn up by David Morgan, a local architect, and the building contract has been secured by J. D. Howell & Sons, Brynamman, Swansea Valley.

The cinema, which will form part of a big welfare building, will have seating accommodation for 600 on the ground floor, and for 350 in the balcony. It will be specially constructed for "talkies" and the plans provide for some interesting innovations designed to make the acoustics of the building perfect.

It is hoped to have the cinema ready for opening by the end of the year.



The B.T.-H. Assembly shop. The engineer in the foreground is mounting an A.C. rotor in the motor casing.

Fractional H.P. Motors

The tremendous extent to which fractional horse-power electric motors affect both home life and business activities is perhaps only dimly realised on those rare occasions when one breaks down. Normally we accept their service as a matter of course, and this is probably the greatest possible tribute to the efficiency and reliability of the modern electric motor.

The most common applications of these small motors in the home are the vacuum cleaner and the gramophone motor. In the film trade their uses are legion. They drive projectors, turntables and fans. They operate electric signs. They are to be found in the projection room, the lobby, the auditorium and the manager's office. If they fail they are cursed. If they do not fail no one thinks of them.

Precision Means Dependability

This amazing dependability—and even in these days of precision workmanship it is amazing—is only made possible by the degree of perfection attained in manufacture by firms like B.T.-H.

B.T.-H. have thirty years' experience in the design and construction of electrical machinery. Their works at Coventry—where the manufacture of fractional horse-power electric motors is concentrated—are part of the largest electrical machinery manufacturing organisation in the British Isles.

Delicate Machines Need Skilled Care

The coils are, of course, the heart of the motor, and even with the amazing modern coil winding machinery, considerable care and skill is required in their manufacture. The slightest mistake on the part of the winding operative may easily damage the insulation of the winding and render the coil liable to future breakdown.

The winding of direct current field coils is particularly tricky. Instead of the wire falling directly into slots on a laminated core the direct current field coils are former wound, and are then insulated with tape. This latter operation is performed by a very ingenious machine which is surprisingly quick in operation, permitting of a coil being completely taped in about thirty seconds.

After the armatures, rotors, fields and stators have been wound, and the armatures and rotors have been fitted with commutators and tested, the windings are vacuum dried for four hours. This removes any possible moisture. The next step is to impregnate the windings with an oil and water resisting insulating varnish. Baking them results in the windings being formed into a solid mass which is quite impervious to oil-laden or humid atmosphere.

Owing to the fact that large waste-packed oil reservoirs are provided on all B.T.-H. fractional horse-power motors, it is sufficient if fresh oil is supplied about once every six months. Other attention to the motors is entirely unnecessary.

The electrical connections to B.T.-H. fractional horse-power motors are always remarkably easy and can therefore be carried out swiftly. This is in some measure due to the fact that these motors can all be used without resistance starters. All who have experience with small electric motors will appreciate the convenience of this.

B.T.-H. type BDA universal motors will operate to give the same power output on either A.C. or D.C. circuits for similar voltages. These motors have a series characteristic; but the convenience of having a motor capable of running on either A.C. or D.C.—without alteration—often outweighs the inherent variation in speed depending on the load.

One final point. All B.T.-H. fractional horse-power motors have a liberal overload capacity and a low temperature rise.

Salford Sale

Salford Corporation recommends the sale to the Broadway Super Cinema (Pendleton), Ltd., for £250, of a plot of land fronting Broad Street.

E. A. LANGRISH & Co. LTD.

SHIP "HILO" CARBONS
are recommended by us, and can be supplied either from our Head Office at
94, Wardour Street, London, W.1,
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SHIP "HILO" CARBONS

A Fine Portable Equipment

Compact Set Gives Good Sound and Picture Projection

Any device with which Kershaw associate themselves can safely be assumed to be of robust construction. This is certainly true of the portable sound equipment for 35 mm. stock which has been designed by Associated Portable Sound Equipments, Ltd., is built by Kershaw, and is distributed by E. A. Langrish.

It is a portable that does not belie its name. The entire apparatus can be stowed away in four cases, and can be completely erected and put into operation in under a quarter of an hour.

In Compact Metal Cases

The first of the four cases houses the projector. It measures 25 in. by 14 in. by 26 in. In the second (26 in. by 14 in. by 26 in.) is the loudspeaker; in the third (24 in. by 16 in. by 10 in.) the main amplifier; and in the fourth (16½ in. by 8½ in. by 10 in.) the rectifier, which supplies power for the head amplifier and exciter lamp. No battery is employed.

At first glance it may seem that the space devoted to the loudspeaker is excessive. Actually the loudspeaker case is designed to include a rewinder, as well as compartments for carrying cable.

The set is entirely mains operated and is designed to operate off A.C. 200 to 250 volts. A current of 8 amps only is required. The amplifier will deliver 5 watts undistorted output to the loudspeaker.

This portable set is designed to handle sound on film, but provision for synchronised discs can be made. The usual practice is to take along a small portable gramophone fitted with an electric pick-up and use this to fill in the intervals while the machine is being threaded.

Interesting Arrangement of Spools

The spools will accommodate 1,000 feet of standard stock. The housing of the spools is interesting. Both are placed in the same compartment, and are supported on the same spindle. The container spool fits in the front of the compartment, where it rotates freely on a special adapter sleeve which serves to separate the container and rewind spools and is slipped over the spindle before the container spool is inserted. This sleeve is attached by a stout leather strap to the wall of the container to prevent it being mislaid during threading.

The set is especially designed for industrial use, or in schools, hotels and on board ship, but it is quite practical for regular use in small cinemas. A throw of 70 ft. with a 10-ft. picture is possible. The set has been used before an audience of 1,000.

The total weight of the equipment is about 350 lbs. and the cost £400.

Coloured films can be projected with perfectease. The quality of both sound and picture is excellent.



Reopening of Metropole, Bootle

After having been closed for five weeks to enable the necessary alterations to be made, the Metropole, Bootle, which was the only variety theatre in the borough, reopened last week as a talking picture theatre.

The gallery has been entirely rebuilt and is now fitted with tip-up chairs; this improvement has reduced the seating capacity of the theatre by about 300. A new operating box has been built and is equipped with Kalee machines with Western Electric talking picture equipment. The Westone screen is fitted so that it can be raised, together with the draperies, whilst the horns are on a movable tower. When variety acts are presented, the whole stage can be cleared within one and a-half minutes.

The policy of the Metropole, of which Leslie Green is managing director, is to present first-class cine-variety programmes. Henry Watkins has been retained as manager. It is the intention of the directorate of the Metropole to improve the waiting-room accommodation at a later date.

Rotherham Reconstruction

Tivoli Transformed

In the short space of twelve weeks the Tivoli Picture House, Rotherham, has been absolutely transformed. Three walls are the only components of the old building that have been incorporated in the new theatre.

The new decorative scheme is of pleasing design, the ceilings being worked in creams and the walls in lilac and carmine, with silver and gold glazes and dadoes in blue. The out-of-date entrance of the old building has given place to a beautiful Italian vestibule, with swinging Drytone doors tastefully grained and constructed of Canadian pine. Apart from the thorough modernisation of the building, the seating capacity has been almost doubled, without sacrificing in the least the comfort of patrons.

Large Screen and Special Lighting

Chadwick & Co. (Rotherham), Ltd., were responsible for the whole of the general contracting work, including plumbing, joinery, painting, bricklaying and concreting work. Seats of the latest tip-up, spring-edge American type have been installed by the Cinema Supply Company, of London.

The new screen is extra large, its dimensions being 17 ft. 6 in. by 23 ft. 8 in. Western Electric sound system has been installed.

A charming feature of the building is the lighting system, installed on the concealed lighting principle by Deans Electrical & Engineering Co., Ltd., of Rotherham. There are 90 hidden lights in the coving of the balcony, and motor-driven dimmers are also installed.

Use for a Former Shop!

The adjoining shop has been converted into a cosy lounge and advance booking office.

Frank A. Tugwell, the well-known cinema architect, of Scarborough, was responsible for the plans. Mrs. May Kaye will, of course, continue in managership. The proprietor of the Tivoli is C. H. Lord, of Bradford.

The following is a list of the sub-contractors:—

J. & W. Hastings, Rotherham, linoleums, etc.; Asbestos & Rubber Co., Hull, rubber staircases in black, white and grey (which blend splendidly with the flat enamel walls of rose, silver and blue); T. F. Firth & Sons, Ltd., Brighouse, carpeting; Allott Bros. & Leigh, Rotherham, steelwork; Jennison Bros., Rotherham, plastering and tiling; Dent & Co., Rotherham, sanitary fittings; Kemp & Co., Swinton, slaters' work; Hodkin & Jones, Ltd., Sheffield, terrazzo floors; Limmer & Trinidad Asphalt Co., Leeds, rock and asphalt work; Alfred Harold, Ltd., London, uniforms. It may be added that the uniforms, which are of most attractive design, are based on the Air Force uniform.

The opening ceremony was performed by Ald. E. Cruikshanks, Deputy Mayor of Rotherham.

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Showmanship Activities of Exhibitors and Renters

Bargain Matinee Success

The " two for one " matinee arranged by John Howard, manager of the Ambassador Super Cinema, Pendleton, Manchester (outlined in last week's BIOSCOPE), was an outstanding success. Briefly the scheme was for two persons to be admitted for the price of one. People commenced to queue up at five minutes past one for a show that commenced at half-past two, and at ten minutes past two the hall was crowded and there was a queue a third of a mile long. By half-past two the scenes outside the cinema were like the conclusion of a big football match, and hundreds of people were disappointed at being unable to gain admission.

Mr. Howard is desirous of advising anyone who copies this stunt not to be tempted to do it frequently, as it would, of course, defeat the ordinary usual price matinees. The Ambassador seats 1,820 patrons, and there was not a seat vacant in the building. The stunt must not be confused with any idea of reducing prices. Some cinemas, of course, reduce prices because they are doing bad business, but this cinema's matinees are an acknowledged success in the ordinary way, the theatre never being less than half full.

The Ambassador's offer was circulated by means of a throwaway stating :—" At the present time it is all the rage to advertise by a Special Bargain method in giving 2 articles for 1. You buy ½ lb. of chocolate and they give you an extra ½ lb. Boots, the chemists, have just finished a Special Sale where you bought one article and they gave you another one free. To advertise our Wonder Matinees (always the same full programme as at night) and to keep up-to-date as usual we are therefore giving you on Thursday only a 2 for 1 Matinee."

Advertising Cinemagazine

The first double-crown bill issued by Ideal to herald the *Sound Cinemagazine*, which makes its public debut this month, is an attractive piece of work. On a background of blue it carries silhouettes of piping Pans beneath leafy branches, while the main title of the series is carried across the top of the sheet in orange, the slogan " *See* the world—and *hear* it " being carried underneath in white.

In an orange bordered white panel on the lower half of the bill, the contents of the first issue, entitled " Marrygold," are neatly displayed in red. Printed by Jordison & Co., of London and Middlesbrough, it is an artistic effort, notable for its general restraint, though for all that it is none the less appealing to the eye. It would grace any lobby.

On the Speedway

Far too often does one hear from exhibitors that they would have to exploit this and that, but the booked programme does not lend itself to publicity. It is certainly refreshing to record the example of the manager of the Empire, Edmonton, N.E. Lucky in so far that he possesses a fairly large stage, he arranged a special racing track across its length (rollers, of course, were necessary), and for a week staged the " one mile Edmonton bicycle championship," open to his patrons. The two entrants making the fastest time for the mile were presented with brand new Raleigh racing bicycles. Imagine the excitement every evening amongst the local speed merchants and their supporters. Packed houses every day was the order.

Further local interest was worked up by " tying-up " with the local cycle emporium, which displayed the handsome prizes and the special bills announcing this championship meet.

A B.O. Stimulant

One of the old ones was pulled to effect last week at the Cosy, Oldham, where " Hold Everything " filled the bill. In the guise of a small medicinal packet as wrapped by the chemist, a throwaway was issued to patrons, its label describing it as : " A Splendid Stimulant—to be taken after tea " When broken, the wrappings disclosed a small card bearing the announcement : " For Health's Sake see Winnie Lightner and Joe E. Brown in their All Talking Laughterpiece ' Hold Everything.' A certain cure for all your worries, aches and pains. Just what the Doctor ordered ! " Followed name of the cinema and play dates to complete a re-issue of the old gag that never fails to raise a laugh.



" Sin Takes a Holiday "—and some other folk appearing to be enjoying themselves too, judging by the expressions of these exploiteers from the Princess Cinema, Wigan, where the P.D.C. picture has just had a successful run



The unusual form of locomotion employed by Manager W. Johns, of the Central P.H., Weston-super-Mare, to interest Westonians in his presentation of F.N.P.'s air picture " The Dawn Patrol "

Some Birthday

We happened to catch Manager Val Tress, of the Empire, Aldershot, the town's largest cinema, at an auspicious moment—no less than the occasion of the house's first birthday. For the gala performance the exterior of the theatre was gaily beflagged and brilliantly illuminated, while the interior undoubtedly gave every indication of a real celebration. The high light was a huge scenic birthday cake, holding the place of honour on the left of the stage. During the interval showers of balloons were released from the dome of the auditorium to the huge delight of the eager patrons below. Hundreds of paper streamers were also distributed to circle patrons, who joined in the jollification wholeheartedly. A further little effort which was very much appreciated was the presentation to every lady patron of a handsome gift to celebrate the occasion.

Quite a homely note was struck when Manager Tress, in the course of a neat little speech, introduced his own " stage show." This took the form of a presentation representative of every department of the theatre —page boy, kitchen maid, projectionist, and so forth. After the performance C. J. Donada, managing director, gave a party to the whole of the staff and their friends.

Tricycle Ballyhoo

Realising what his fellow managers had done in exploiting " The Dawn Patrol," the First National air epic, W. Johns, of the Central Picture House, Weston-super-Mare, achieved excellent results from a very effective stunt. During the week prior to the engagement, Mr. Johns had a hand-propelled tricycle parade the streets, on the sides of which were displayed bills announcing the coming attraction. Above it was erected a realistic model aeroplane, which could be seen for a considerable distance. The tricycle was also used during the week of the showing and was the means of drawing widespread attention to the air epic, resulting in a highly successful week's run.

A Technical Glossary

This Glossary has been undertaken by the Academy of Motion Picture Arts and Sciences, which appointed a Committee to prepare the material for this list as an aid to studio and theatre workers. The A.M.P.A. and S. will be glad to receive any criticisms and suggestions, so that succeeding editions may be modified from time to time to bring them accurately into line with modern practice.

PHASE, THREE. Generated and distributed A.C. involving three or four wires, employing three currents whose waves are not in the same phase.

PHASE, TWO. Same as three-phase, but involves only two currents.

PHASED. Ready to start in synchronism—said of motors for driving sound—and picture-recording equipment.

PHOT. Metric unit of illumination. Equals intensity of illumination on a surface in lumens, divided by area of the surface in sq. cm.

PHOTOACTIVE. Sensitive to light, as photographically or photoelectrically (cf. Photoelectric Effect).

PHOTOCELL. Contraction of Photoelectric Cell.

PHOTOELECTRIC CELL, PHOTOELECTRIC EFFECT. Certain chemical elements emit electrons when exposed to light of certain wave-lengths (colours), the number of electrons emitted depending on the intensity of the light. This effect enables us to transform light into electricity, since electrons in motion constitute an electric current. In a photoelectric cell, a piece of such an element is used as a cathode; the freed electrons flow to a plate (the anode) and a current flows in the external circuit. These cells do not contain air, which would chemically attack the sensitive element. Abbreviation, Pec.

PHOTOELECTRIC-CELL AMPLIFIER. Amplifier which first amplifies the small current from a photoelectric cell.

PHOTOELECTRONS. Electrons liberated by light when the photoelectric effect takes place.

PHOTOGRAPHIC EFFICIENCY. See Efficiency, Photographic.

PHOTOMETER. Any device for measuring light intensity.

PHOTOPHONE (Photophone). A variable area method of recording sound on film; also the method of reproducing the sound.

PICK-UP, A-C. See A-C Pick-up.

PICK-UP, SOUND. See Sound Pick-up.

PICTURE CYCLE. Entire series of mechanical operations which takes place between the positioning of one frame of film and the positioning of the next frame.

PILLOW DISTORTION. Lens fault which causes the images of parallel lines to curve inward toward one another.

PIPE IT DOWN! Same as Down the Chute!

PITCH. (1) That property of sound which is determined by the frequency of the sound waves. See Frequency. (2) Distance from the centre of one perforation on a film to the next; or from one thread of a screw to the next; or from one curve of a spiral to the next.

PLATE. The anode of a vacuum tube or photoelectric cell.

PLATE BATTERY. Same as "B" Battery.

PLAYBACK. (1) Reproduction of a sound taken from the wax disc for critical purposes. (2) Special, extremely light reproducer, for use on the original wax record before the disc is electroplated.

PLUG. Terminal of an electric wire, made for insertion into jacks.

PLUG 'EM IN! Take the second step in preparing cameras and recording machines for synchronisation.

POLARISING VOLTAGE. Voltage determining the direction of current in a circuit.

POLYPHASE. Includes Two-phase, Three-phase, and higher numbers of phases, in A.C. circuits.

PORT, OBSERVATION. See Observation Port.

POSITIVE. (1) Film on to which light is sent through the negative, in order to print densities corresponding substantially to dark and light on the original objects. (Cf. Negative.) (2) By analogy, a disc record in which the grooves are indented (as in the final record instead of raised).

POST-SCORING. Addition of music and/or dialogue to a picture which has already been photographed.

POTENTIAL. Level of electric pressure.

POTENTIOMETER. Device controlling or measuring the electromotive force (voltage) across one or more circuits, by placing each of these in parallel with a variable part of a fixed resistance.

POWER. Rate of doing work or producing energy. Equals work or energy divided by time taken to produce it.

POWER AMPLIFICATION (of an amplifier). The ratio of the alternating-current power produced in the output circuit to the alternating-current power supplied to the input circuit.

POWER AMPLIFIER. (1) An amplifier capable of handling large amounts of electrical energy. (2) Specifically any of the amplifiers used to magnify the currents obtained from the gain amplifier.

POWER STAGE. The final stage of amplification.

POWER TUBE. A high-output vacuum tube.

PRE-SCORING. Preparation of a sound record to correspond with a scene not yet photographed.

PRINT (noun). The Positive after exposure and development.

PRINT (verb). To produce a Positive film.

PRINTER. Machine for the exposure of Prints.

PRINTER, CONTACT. In this type of Printer the positive and negative are in direct contact as each frame is exposed.

PRINTER, OPTICAL. In this type of Printer the light transmitted by the negative passes through an optical system before reaching the positive it affects. (Cf. Printer, Contact.) Such a printer permits various effects such as changes in apparent speed of recorded motions, or variations in size of image.

PRINTER LIGHT. In Printing, the source lamp.

PRINTING. Process of making a positive from a negative.

PRINTING, DOUBLE. See Double Printing.

PROBUS PAINT has a high resistance to chemical action, and is therefore much used for painting tanks and trays used in photographic development.

PROCESSING. Generally means all treatment of a film subsequent to exposure.

PROJECTION, AXIS OF. Straight line from centre of aperture to centre of image on screen.

PROJECTION BOOTH. Booth containing projection equipment. See discussion under Projection Room.

PROJECTION DISTANCE. Distance from proection lens to screen.

PROJECTION LENS. In projection, the objective lens.

PROJECTION PERIODS. Total fraction of the picture cycle during which the picture is being projected. (Cf. Moving Period, Stationary Period.)

PROJECTION ROOM. There is some confusion in the use of this term. It is common studio practice to refer to the small viewing rooms or theatres on the lot where dailies are shown as projection rooms. Projectionists, however, use the term to apply specifically to the room in which the projection equipment is located. The word projection booth is virtually obsolete.

PROJECTOR. Machine used to project motion pictures.

PROJECTOR, CONTINUOUS. See Continuous Projector.

PUSH-PULL AMPLIFIER. An amplifying apparatus, employing two amplifier tubes, designed to obtain greater amplification with less distortion.

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COMING TRADE SHOWS

LONDON

WEDNESDAY, AUGUST 12, 1931
Son of India.....M.-G.-M..... Palace, 8.45 p.m.

THURSDAY, AUGUST 13, 1931
Sporting Blood .....M.-G.-M.....Palace, 8.45 p.m.
Hunchback of Notre Dame (Synchronised) and 3 Shorts.....Universal
Rialto, 11 a.m.; Own Theatre, 2.30 a.m.

FRIDAY, AUGUST 14, 1931
The Great Lover.....M.-G.-M.....Palace, 8.45 p.m.

TUESDAY, AUGUST 18, 1931
The Viking.....Sterling.....Prince Edward, 8.45 p.m.
Six Shorts.....Ideal.....Astoria, 11 a.m.
Danger Island (Eps. 1, 2, 3 and 4) and 1 Short.....Universal.....
Rialto, 11 a.m.; Own Theatre, 2.30 p.m.

WEDNESDAY, AUGUST 19, 1931
Seven Shorts.....Ideal.....Gaumont-British Theatre, 11 a.m.
A Handful of Clouds.....Warner.....Prince Edward, 3 p.m.
Transatlantic.....Fox.....Palace, 3 p.m.

BIRMINGHAM

FRIDAY, AUGUST 14, 1931
The Girl Habit.....Paramount.....Futurist, 10.45 a.m.
Politics.....M.-G.-M.....Scala, 10.30 a.m.

TUESDAY, AUGUST 18, 1931
The Phantom of Paris.....M.-G.-M.....Scala, 10.30 a.m.

WEDNESDAY, AUGUST 19, 1931
Love Lies.....Wardour.....Forum, 10.30 a.m.
The Great Lover.....M.-G.-M.....Scala, 10.30 a.m.

CARDIFF

FRIDAY, AUGUST 14, 1931
The Bargain.....F.N.P.....Queen's, 11 a.m.
The Phantom of Paris.....M.-G.-M.....Park Hall, 11 a.m.

MONDAY, AUGUST 17, 1931
The Flying Fool.....Wardour.....Queen's, 11 a.m.

TUESDAY, AUGUST 18, 1931
Rebound.....P.D.C.....Park Hall, 10.45 a.m.
The Great Lover.....M.-G.-M.....New Imperial, 11 a.m.

WEDNESDAY, AUGUST 19, 1931
Indiscreet.....United Artists.....Queen's, 10.45 a.m.
A Holy Terror.....Fox.....Park Hall, 11 a.m.

THURSDAY, AUGUST 20, 1931
Reaching for the Moon.....United Artists.....Queen's, 10.45 a.m.

GLASGOW

FRIDAY, AUGUST 14, 1931
Bill and Coo and The Man at Six.....Wardour.....Regal, 11 a.m.
A Holy Terror.....Fox.....La Scala 10.45 a.m.

TUESDAY, AUGUST 18, 1931
The Flying Fool.....Wardour.....Regal, 11 a.m.

WEDNESDAY, AUGUST 19, 1931
The Phantom of Paris.....M.-G.-M.....Regal, 10.45 a.m.

LEEDS

FRIDAY, AUGUST 14, 1931
Bill and Coo and The Man at Six.....Wardour.....Scala, 11 a.m.

TUESDAY, AUGUST 18, 1931
The Flying Fool.....Wardour.....Scala, 11 a.m.
The Girl Habit.....Paramount.....Rialto, 10.45 a.m.

LIVERPOOL

FRIDAY, AUGUST 14, 1931
The Man in Possession.....M.-G.-M.....Palais-de-Luxe, 10.30 a.m.
Common Law.....P.D.C.....Scala, 10.45 a.m.

TUESDAY, AUGUST 18, 1931
Sporting Blood.....M.-G.-M.....Palais de Luxe, 10.30 a.m.

WEDNESDAY, AUGUST 19, 1931
Love Lies.....Wardour.....Forum, 11 a.m.

THURSDAY, AUGUST 20, 1931
The Viking.....Sterling.....Futurist, 10.45 a.m.

MANCHESTER

FRIDAY, AUGUST 14, 1931
A Holy Terror.....Fox.....Piccadilly, 11 a.m.
The Texas Ranger.....United Artists.....Theatre Royal, 10.45 a.m.

TUESDAY, AUGUST 18, 1931
The Girl Habit.....Paramount.....Paramount, 10.45 a.m.

WEDNESDAY, AUGUST 19, 1931
Bill and Coo and The Man at Six.....Wardour.....Theatre Royal, 11 a.m.
The Viking.....Sterling.....Piccadilly, 10.45 a.m.
Politics.....M.-G.-M. ..... Market Street Picture House, 10.45 a.m.

THURSDAY, AUGUST 20, 1931
The Flying Fool.....Wardour.....Theatre Royal, 11 a.m.

NEWCASTLE

FRIDAY, AUGUST 14, 1931
The Girl Habit.....Paramount.....Queen's, 10.30 a.m.
The Secret Six.....M.-G.-M.....Olympia, 11 a.m.

TUESDAY, AUGUST 18, 1931
The Man in Possession.....M.-G.-M.....Olympia, 11 a.m.
The Texas Ranger.....United Artists.....Queen's, 10.30 a.m.

WEDNESDAY, AUGUST 19, 1931
Rebound.....P.D.C.....Queen's, 10.15 a.m.
Love Lies.....Wardour.....Grainger, 10.30 a.m.

THURSDAY, AUGUST 20, 1931
A Holy Terror.....Fox.....Queen's, 10.30 a.m.

NOTTINGHAM

FRIDAY, AUGUST 14, 1931
Fascination.....Wardour.....Scala, 10.45 a.m.

TUESDAY, AUGUST 18, 1931
The Secret Six.....M.-G.-M.....Scala, 11 a.m.
These Charming People.....Paramount.....Elite, 10.45 a.m.

SHEFFIELD

FRIDAY, AUGUST 14, 1931
Smart Money.....Warner.....Central, 11 a.m.
The Phantom of Paris.....M.-G.-M.....Cinema House, 11 a.m.
These Charming People.....Paramount.....Regent, 10.45 a.m.

WEDNESDAY, AUGUST 19, 1931
Love Lies.....Wardour.....Hippodrome, 11 a.m.
The Secret Six.....M.-G.-M.....Cinema House, 11 a.m.



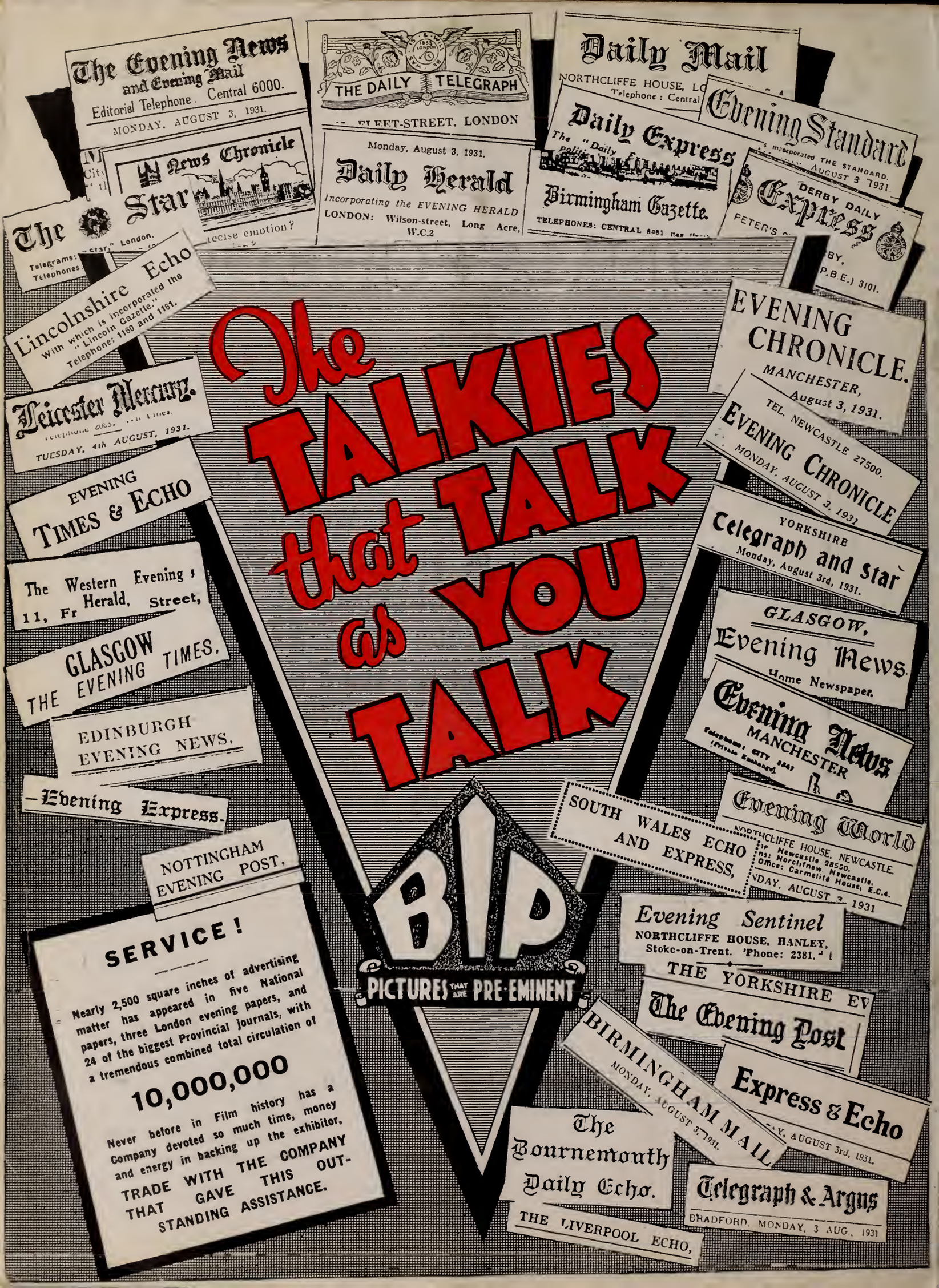
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The Evening News and Evening Mail
Editorial Telephone Central 6000.
MONDAY, AUGUST 3, 1931.
THE DAILY TELEGRAPH
FLEET-STREET, LONDON
Daily Mail
NORTHCLIFFE HOUSE,
Telephone : Central
Evening Standard
Incorporated THE STANDARD.
AUGUST 3 1931.
News Chronicle
Star
Monday, August 3, 1931.
Daily Herald
Incorporating the EVENING HERALD
LONDON: Wilson-street, Long Acre, W.C.2
Daily Express
Birmingham Gazette.
TELEPHONES: CENTRAL 8481
DERBY DAILY Express
Lincolnshire Echo
With which is incorporated the "Lincoln Gazette."
Telephone: 1160 and 1161.
Leicester Mercury
TUESDAY, 4th AUGUST, 1931.
The Talkies that Talk as You Talk
EVENING CHRONICLE.
MANCHESTER,
August 3, 1931.
TEL. NEWCASTLE 27500.
EVENING CHRONICLE
MONDAY, AUGUST 3, 1931
EVENING TIMES & ECHO
YORKSHIRE
Telegraph and Star
Monday, August 3rd, 1931.
The Western Evening Herald, 11, Fr Street,
GLASGOW
THE EVENING TIMES.
GLASGOW,
Evening News.
Home Newspaper.
EDINBURGH
EVENING NEWS.
Evening News
MANCHESTER
Evening Express.
Evening World
NORTHCLIFFE HOUSE, NEWCASTLE.
SOUTH WALES ECHO AND EXPRESS,
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Express & Echo
The Bournemouth Daily Echo.
Telegraph & Argus
BRADFORD, MONDAY, 3 AUG., 1931
THE LIVERPOOL ECHO,

AUGUST 19, 1931
No. 1298
Vol. LXXXVIII
Founded 1908

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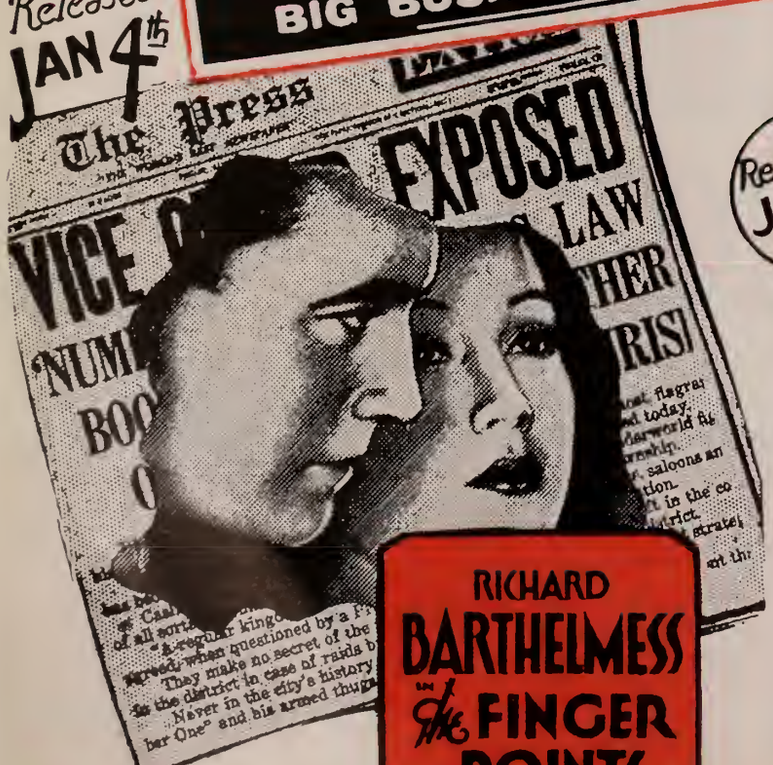
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LONDON : Palace Theatre — — 3 p.m.

LIVERPOOL : The Scala — 11 a.m.
BIRMINGHAM : West End Cinema, 10.30 a.m.
LEEDS : Majestic — — 11 a.m.
NEWCASTLE : Stoll Pic. Theatre, 10.30 a.m.
GLASGOW : Picture House — 11 a.m.
MANCHESTER : Paramount Th., 10.45 a.m.

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In Brief

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EXCLUSIVE details of the new A.B.C. super now in course of erection in York Road, Wandsworth, S.W., are published. *Page ix*

QUESTION of London releases will be discussed at a joint meeting of representatives of the C.E.A. and K.R.S., called for to-morrow (Thursday). *Page 17*

WILLIAM Thiele, young German producer of "Le Chemin du Paradis," is to make three British films at the Gainsborough studios. *Page 16*

MRS. Leila Stewart, for the past five years publicity chief of Warner Bros., is to resign her position in November. *Page 16*

EXTENSIVE reorganisation of the publicity and exploitation departments of the Gaumont British-P.C.T. group are announced. *Page 16*

HOLLYWOOD is worried by the political situation in Canada, says a "Bioscope" special correspondent. *Page 17*

A TROPHY for competition among the sales forces of Western Electric has been presented to the company by E. S. Gregg, who is about to return to the United States. *Page 18*

WOLVERHAMPTON justices have approved plans for a cinema to seat 2,000 persons on the site of the Agricultural Hall, Wolverhampton, for Gaumont British. *Page 17*

GRAHAM Cutts makes his return as a director with Reginald Fogwell Productions, for whom he will produce a series of George Robey films. *Page 20*

AN issue of the 1,000,000 5/- ordinary shares at present unissued in B.I.P. was announced by John Maxwell, chairman, at the annual meeting last week. *Page 28*

Beware "Sponsored" Journalism

"The most important factor to-day, so far as the American industry is concerned, is the attitude of the foreign Press towards our pictures. It is adversely critical to an astounding degree. The British papers are more fair, but the Continental papers are openly and unrestrainedly hostile to American pictures."

Irving Thalberg, Metro-Goldwyn-Mayer executive, speaking through the *Hollywood Herald*.

With a quarter of a century of history on its files we feel that THE BIOSCOPE can discharge the pleasant duty of accepting, on behalf of the British film trade Press, its share in this generous tribute. And since, as the old saw reminds us, "There is reason for all things," we feel equally at home with the task of proving the case.

If the British Trade Press has been fairer than the Continental Press, the fact is undoubtedly traceable directly to the greater measure of independence which it has enjoyed.

The word "independence" comes with facile flow from the editorial pen of a trade paper which has always known complete freedom—freedom, that is, from the artificial restraint, the biased goad, which go with the serving of isolated interests as distinct from service in the cause of an industry of many and varied interests.

Mr. Thalberg rates the fairness of the Press as an important factor in the present-day affairs of this industry. He means—and the whole industry will agree with him—that the standard of fairness which has in the past exalted the British Press must, for the well-being of the motion picture industry, as apart from that of any sectional interests which that industry may embrace, be rigorously preserved. And with that word preserve, and all it implies, vital principles are stirred.

In Britain, less than in any other country, has the Press come under the control of industrial and commercial monopolists. Therein lies the simple explanation of its relative impartiality. The word *relative* may, in these days, be stressed without danger of distortion.

The impartiality and independence of the British Film Trade Press can be preserved only if the policies of its various units are dictated by men with free hands. And this happy state can prevail only for as long as the finances of that same Press are controlled by men whose hope of a fair and reasonable profit on their investment depends upon their determination never to permit its utilisation in the service of individual interests. It is the cause of clean British journalism that Mr. Thalberg argues, and it is for the film industry to take its choice. It will continue to recognise only an untrammelled Press or lay itself wide open to the consequences of supporting "sponsored" journalism.

G.B.-P.C.T. Personnel Adjustments

Five Theatre Exploitation Divisions

As first announced in THE BIOSCOPE some weeks ago, extensive reorganisation of personnel is taking place on the Ganmont-British-P.C.T. circuit this month. Exploitation and publicity are the latest departments to feel the touch of the reorganising hand, and following the division of the whole geographical area covered by the circuit into five different districts, the following appointments have been made: Division 1: A. S. Whittaker will act as exploitation manager for Greater London, with J. Francis, formerly of the Albany Ward circuit, as publicity manager, both operating from circuit headquarters, New Gallery. Thus Mr. Francis returns to the New Gallery, where he was located when serving under Albany Ward.

F. Cooper has been appointed exploitation manager for the West End and the Southern Counties (Division 2), with Mr. Avis as publicity manager.

In the Midlands (Division 3), embracing Bradford and Manchester and extending as far as North Wales, F. Harris will act as exploitation manager with H. Miller, formerly of the Marble Arch Pavilion, as publicity manager.

H. Brades, working from the Sunderland headquarters, will act as exploitation manager in the North of England and in Scotland (Division 4), and the publicity manager for this district will be Mr. Bardsley.

For the Albany Ward circuit in the West of England and South Wales, R. H. Etchells, with headquarters at Yeovil, has been appointed publicity manager. Mr. Etchells is very well known among showmen in London for his originality in connection with cinema exploitation. Entering the amusement world in 1907 he attached himself to cinemas about ten years ago, having since served at the Grand Cinema, Edgware Road, the Lavender Hill Pavilion, The Crown, Coventry, and the Select, Wolverhampton.

A. S. Whittaker will, of course, be remembered as a one time prominent member of the Leicester C.E.A. He was for some years at the City Cinema, Leicester, prior to which he had served at the Pavilion, Shepherd's Bush, and in the exploitation department to Universal Films.

Mrs. Leila Stewart

Leaving Warners in November

Mrs. Leila Stewart, for the past five years Publicity Chief of Warner Bros., is resigning her position as from November 14th. Mrs. Stewart is probably one of the most versatile publicity managers engaged in the film industry, and during a long experience in the trade, through which she has built up extensive connections with the whole of the British Press, she has served with W. & F., United Artists (for whom she acted as the first publicity manager in this country) and Boultons Mutual Films. Prior to this she was for a considerable time in charge of publicity for the London Opera House, and still earlier she was engaged in Fleet Street.



Leila Stewart

Max Milder, Managing Director of Warner Bros., asked whether he could name Mrs. Stewart's successor, replied that he could not do anything of the kind, as no appointment had been made and it was "much too early to think about it yet."

Thiele to Direct Gainsborough Films

German Producer of "Chemin Du Paradis"

At the Rialto Theatre, Coventry Street, where his latest screen musical comedy, "Le Chemin du Paradis," is meeting with terrific public response, William Thiele, the young German producer, explained to the Press his forthcoming plans for British film production.

The Press had been invited to meet Herr Thiele through the courtesy of J. V. Bryson, of Universal Pictures, who are handling "Le Chemin du Paradis," following on their equally successful exploitation of such foreign language films as "Sous les Toits de Paris" and "Le Million," directed by Rene Clair.

The work of Herr Thiele, in its own way, is as remarkable as that of M. Clair in that it creates an entirely revolutionary technique in the presentation of audible screen entertainment.

It is particularly interesting, therefore, to learn that Herr Thiele is to direct three British pictures, which will be joint Gainsborough-Fellner-Somlo productions.

All three will be musical comedy subjects, and the first, which will be produced at the Poole Street Studios in January, will be written by the author of "Le Chemin du Paradis."

At the moment, according to an announcement by Mr. Fellner, no artists have been engaged, although he expresses a preference for original screen talent rather than the casting of established musical comedy stage artists for the leading roles. William Thiele has had an extensive experience in such work, having both acted and produced in Shakespeare and heavy classical drama as well as in musical comedy. Eight years ago he commenced to produce pictures with Pola Negri and Emil Jannings, and since then he has steadily risen in the scale of motion picture producers. His first "talkie" was "The Love Waltz," with Lilian Harvey and Willy Fritsch, which he made for Ufa. More recently he directed "The Private Secretary," with Renaite Muller, which has achieved success in Germany; "The Ball," a French picture, and "The Girl and the Waiter," neither of which has yet been shown to the public. He only completed his last picture, "The Love Adventure," on Saturday last.

In view of his forthcoming entry into British pictures as a director of musical comedy, "Le Chemin du Paradis," which has already played for a year in France and for six months in Berlin, will provide the most interesting basis for speculation.

Coronet Reverts to G.B.

Notting Hill Theatre Reopened

After being shut for several months the Coronet, Notting Hill, reopened on Monday under the control of Gaumont-British. Originally in the hands of P.C.T., the Coronet was taken over some two years ago by a private company styled Hutkenall, Ltd., by whom it was held until recently.

While closed the theatre has undergone complete renovation, internally and externally. It has been re-equipped with seating, tabs and draperies, and screen, while the lighting scheme has been completely overhauled. A new projection room has been built at the rear of the balcony, and is equipped with Gaumont machines of the latest type on British Acoustic sound bases.

F. G. E. Williams has been appointed manager.

Annual Swimming Gala

Western Electric Sports Club

Owing to the enormous interest created in the film industry last year by the first Annual Film Swimming Gala arranged with such success by Western Electric, it has been decided to hold a second gala on similar lines this year.

Arrangements have been concluded by Western Electric to hold this Second Annual Film Swimming Gala at the Great Smith Street Swimming Baths, Westminster, on Friday, September 18th, commencing at 6.30 p.m., and all those members of the industry who desire to compete in the open events should communicate with L. E. Wildash, Western Electric Co., Ltd., Bush House, Aldwych, London, W.C.2.

Open events include the Ladies' Relay Race, Gentlemen's Relay Race, Ladies' Open Championship, Gentlemen's Open Championship, Operators' Race, Directors' and Managers' Race, Film Actresses' Race and Film Actors' Race.

Cups and prizes will be given to the winners of all races, but instead of Cups being won outright, as took place last year, they will be Challenge Cups which can be competed for in future years. With this scheme it is hoped that competitions of a similar nature will be promoted each year.

The entrance fee is 1s. for each event, or 2s. 6d. for three or more events, and it is hoped that every swimming enthusiast in the industry will endeavour to be present and to compete on September 18th.

Hollywood Worried About Canada

Suspicious of Political Censorship

THE BIOSCOPE special correspondent in Hollywood says that Hollywood is worried about the Canadian situation. The Gaumont-British appointment of Oscar Hanson as Canadian general sales manager, coupled with Commissioner White's recent report to the Canadian Government charging America with monopolising the Dominion's trade, is taken as the beginning of the end for Hollywood's dominance of that market.

It is also taken for granted in Hollywood that the frequent bannings of U.S. films by Canadian censors are political rather than morality moves.

Question of London Releases

C.E.A.-K.R.S. Meeting To-morrow

At an emergency Executive Committee meeting of the London and Home Counties Branch of the C.E.A. last week, consideration was given to correspondence which had ensued with the K.R.S. since the last meeting of the Committee, and it was reported that Sam Eckman, Junr., as President of the Society, had offered to arrange a joint meeting.

The members of the Committee very readily agreed to accept Mr. Eckman's offer, and the joint meeting will be held to-morrow (Thursday) at the K.R.S. offices, to discuss the question of West End pre-release runs and London release dates generally.

Wolverhampton Plans Approved

Wolverhampton Justices on Monday approved plans for a new cinema to seat 2,000 on the site of the Agricultural Hall, Wolverhampton.

They also approved alterations to Wolverhampton Hippodrome. Both these halls are under Gaumont-British control, who intend to exhibit films at the Hippodrome during the rebuilding period of the new Agricultural Hall.

New Cairo Agency

A new cinematographic agency has been opened at Cairo, under the style of Ed Cohen and M. Zaccai, with offices at 114 Rue Emad El Dine. The company will concern itself with the purchase, sale and distribution of films and other matters relating to the industry generally.

The company has agencies at Alexandria, Port Said, Beyrouth and Jaffa.

Prince Sees Marie

H.R.H. The Prince of Wales visited the Empire on Friday evening last.

This is the Prince's second visit to the Empire in the last fortnight. The Dressler-Moran comedy "Politics" was, no doubt, responsible for his attendance on Friday night. His previous visit was to see Joan Crawford in "Laughing Sinners."

Kane Outlines Paramount British Plans

Famous Writers and Directors for Elstree

"Only British Artists Need Apply"

Robert T. Kane, General Manager of Paramount European Productions, this week makes an announcement confirming BIOSCOPE predictions that the Paramount British production unit would eventually rank foremost among the companies now engaged seriously in the making of first-rate British films.

Plans are laid for the production this year, and early in the spring of 1932, of films based on the works of several famous authors, including Rudyard Kipling, Martin Brown, May Edginton, Ernest Vajda, Saint Granier, and the late Arnold Bennett.

To produce these films Paramount are sending to this country such well-known directors as Alexander Korda, Louis Mercanton and H. D'Abbadie D'Arrast.

Except in unusual circumstances, only British artists will be employed —good news for scores who await their big chance!

A production unit from Paramount's Imperial Studios, Elstree, will leave England early in November for the Near East, where scenes will be made for a talking film version of Rudyard Kipling's novel, "The Light That Failed," of which Paramount British Productions, as announced exclusively in our studio news last week, have acquired the dialogue rights for production by Alexander Korda.



Robert T. Kane

The official announcement was made by Robert T. Kane, head of Paramount's European production, in the course of an interview, in which he outlined the company's British production plans for the ensuing months.

The Paramount unit will comprise first and second cameramen, sound recordists and other technical staff and such members of the cast as appear in the Egyptian scenes.

The desert sequences of Kipling's vivid story will be produced in the actual Sudan campaign locations.

Alexander Korda is a director of international reputation, and Rudyard Kipling has agreed to collaborate with him in bringing the world-famous novel to the screen.

In regard to details of historical authenticity, Paramount are assured of the full co-operation of the War Office and the Sudan Government. No definite casting arrangements have yet been made for "The Light That Failed."

In his summary of Paramount's immediate production arrangements, Mr. Kane disclosed that as soon as "A Child in Their Midst," now in production at Elstree, is completed, the stages will be occupied by a film written by the celebrated author of "Fata Morgana," Ernest Vajda, and directed by H. D'Abbadie D'Arrast—the brilliant writing and directorial combination that produced Adolphe Menjou's "Service for Ladies" and several other successful light comedies. Lajos Biro, scenarist of "The Last Command" and "Hotel Imperial," who is at present at the Paramount Studios, Joinville, Paris, will prepare a talking screen treatment of the story.

Martin Brown, the author of "Cobra," one of Rudolph Valentino's greatest successes, is now engaged on an original story for production following the D'Arrast picture. The scene of this story is laid entirely in the British Isles, with special "atmospheric" aspects reflecting phases of English life.

Another story by May Edginton, author of "A Child in Their Midst," at present before the cameras at Elstree, is being considered with a view to its adaptation for the screen and will probably be the next Paramount British production after the Martin Brown picture leaves the studio.

In the course of next week a cast of French actors will arrive at Elstree to appear in the French version of "A Child in Their Midst," under the direction of Louis Mercanton, who is making the English version.

These productions will occupy the stages at Imperial Studios, Elstree, during the remaining part of this year.

In the early spring, production will be started on "L'Assurance" by M. Saint Granier. Saint Granier has written some 90 of the most successful revues produced at the Folies Bergere, Casino de Paris, Theatre Marigny, etc., and was the famous playwright who wrote the French version of "Rose Marie." Fernand Gravey, the French actor, who is the present sensation of the Paris theatrical season and a perfect master of the English language, is to star in this production.

The talking screen possibilities of Arnold Bennett's novel "Barbary Sheep" are at present under consideration by Paramount British Productions, and this story will probably be scheduled for production early in the New Year.

Mr. Kane stated that the British studios policy in regard to acting talent will be in line with the well-established Paramount policy of developing star material from the ranks of players appearing in Paramount pictures. These players in some cases will be drawn partly from very best talent of the English stage, but screen talent will also be sought among the "undiscovered" players of the screen. It is his intention to build a number of personalities of starring "timber" into deserved prominence by careful casting in selected roles.

All the company's future productions will have 100 per cent. British casts, excepting in such cases as the interpretation of a particular role obviously renders the employment of a player of other than a specific nationality incongruous.

Scrap for Australian Monopoly

Circuit Builders Out for Supreme Power

(By Our Australian Correspondent, Lindsay Endean)

Despite the prevailing parlous conditions, theatre developments are at an interesting stage. Union Theatres and Hoyts have held unchallenged leadership in the circuit field for years.

Now Sir Benjamin Fuller has emerged with a statement which portends tremendous expansion. Already a company has been floated on a capital of £200,000, with the acquisition of suburban cinemas, the building of new city and country houses and the increase of the circuit's film buying power as the main objects.

For financial reasons, both Union and Hoyts are film buyers under a co-operative arrangement, and this has decided Fullers that now is the time for a strong "second factor" to rear a head.

Obviously, a difficulty in securing adequate supplies has determined Fullers that a battle is necessary. Sir Ben states that "no great circuit has ever been allowed to monopolize the Australian entertainment business."

From the early days the Fullers have been generals in the strategy of show-world battles, and possibly they will not be found wanting in the present situation.

Hoyts have already joined issue with them, and at present both are in the bidding for an important suburban circuit in Sydney.

Union will probably take no part in the affair, staff cuts, salary reductions and other considerations being sufficient to confine this giant circuit's activities to matters of a purely domestic nature.

* * *

Stage Shows Reviving

In Sydney and Melbourne a strong revival of vaudeville and revue is apparent, the public reaction being such that film house managements are again giving thought to the flesh-and-blood element in a big way. Orchestras are gradually coming back and most of the A grade weekly change and extended season houses are offering something in the way of a stage show. The elaborate spectacle presentation of other days does not seem to be wanted, the most success being scored by individual song, dance and novelty numbers.

W.E. Sales Stimulus

E. S. Gregg Donates Trophy

In order to stimulate and further encourage the recent challenge issued from the combined sales forces of the distributors of Western Electric apparatus throughout Continental Europe, the Near East and India,



The Gregg Trophy, a prize much competed for by Western Electric Salesmen

to the sales organisation in the British Isles, as to who would sign up the greatest number of theatres during the current year, E. S. Gregg, before leaving for the United States on August 28th, has donated a trophy to be competed for by these two groups.

The trophy, known as the "Gregg Trophy," is in the form of a Silver Shield Relief Map of Continental Europe and the United Kingdom, with an inset of India.

There is keen interest in all the sales forces of the distributors of "The Voice of Action," especially in London, who at the moment are slightly in the lead. T. P. Drew, sales manager of the British organisation, and his enterprising salesmen, state that they would much appreciate exhibitors helping them to keep the "Gregg Trophy" in England!

Feyder Masterpiece to be Remade

Pabst May Direct "Atlantide"

(From Our French Correspondent, Georges Clarriere)

"Atlantide," which made the fame of Jacques Feyder about ten years ago, and which was an enormous success, is to be remade as a sound and talking production, with versions in French, German, and probably English. Romain Pinés, director of the Société des Films Artistiques Sofar, is organising this new production. G. W. Pabst has been invited to produce the film.

"Atlantide" will be made on the spot, that is to say, the Hoggar, in the Sahara desert; and interiors probably in Berlin.

Big Haik Theatre in Property Deal

There is a well-founded report that the great bank, Société Générale, has taken up its option on the block of buildings in the Boulevard des Capucines, in the midst of which is situated the cinema Olympia. This hall, was bought some two years ago and transformed into a 2,000 seater by the Etablissements Jacques Haik, which spent a considerable sum on its embellishment and installation. The purchase by the Société Générale is said to represent a sum of about one hundred and thirty million francs. The loss of Olympia to the Haik concern will be compensated by several million francs, which sum will probably be applied to the new Boulevard hall under construction. Later, it is rumoured, a new, and third, Olympia may be constructed.

It is officially announced here in Paris, that Warner Bros.-First National (American concern) has acquired important studios in London and will produce, for the French market, one French-speaking film per month, beginning with the first film immediately, and presenting it in Paris at the end of September. This news is confirmed in a Warner advertisement in the French Trade Press.

Ingram's New Star

Rex Ingram has selected an unknown girl to play the leading woman's part in "Baroud," the newly-launched £100,000 production which he is making for Mr. Mansfield Markham, the English producer. Her name is Rosita Garcia-Iniguez Enamorado—to be called Rosita Garcia for short. She is the daughter of General Calexto Garcia-Iniguez Enamorado, the Cuban Consul-General of this country. She is signing a five-year contract with Mansfield Markham, who is financing "Baroud."

Talkies for Hoover

To supplement the installation of "The Voice of Action" at the White House, a Western Electric portable equipment has been set up at President Hoover's fishing camp at Rapidan.

This installation enables President Hoover to see the news reels which he is interested in regardless of whether he is in town or at the camp.

"AIR PATROL" AT DOMINION

Equity British have arranged a premier West End presentation of "The Air Patrol," featuring Kenneth Harlan, Charles Delaney and Josephine Dunn, at the Dominion Theatre, for a season commencing on Monday (August 24th).

"The Yellow Ticket" Started

Elissa Landi's Next for Fox

Now that Elissa Landi has completed "Wicked," work has started on her new Fox production "The Yellow Ticket," with Raoul Walsh directing.

Edward Crandall, a young Broadway actor recently brought to Hollywood under contract to Fox, has the principal male role in this dramatic story of Russia. Lionel Barrymore, Walter Byron, Rita La Roy, Sarah Padden and Arnold Korff are the other principal players.

TALK OF THE TRADE

Will R.K.O. Start 50/50 Scramble?—Paying Tribute—Jingoism in Warwickshire—And Then About Gangsters—H.R.H. and Guests—What Wodehouse Started

Faraday House,
August 19, 1931

Friday Night Is "R.K.O." Night

Quite the most interesting West End event for the week will be the reopening of the R.K.O. Leicester Square Theatre, following recent architectural improvements designed by Alistair MacDonald, son of the Prime Minister, and redecorations suggested by Edward Carrick. Interesting to the trade, however, more because of its new policy of running a 50/50 screen and stage show. Public reactions to this change will be watched with lynx-like eyes by all other West End showmen, and perhaps not a few who operate in Greater London and the provinces. Gracie Fields' first British picture "Sally in our Alley" has been chosen as the opening film, and Basil Dean and Jack Hulbert are responsible for the stage production, which, I understand, will include a good slice of sensational novelty—contrived no doubt to give full vent to the possibilities of the new revolving stage. Quite clearly this Friday night sees Amami dethroned; it becomes R.K.O. night instead.

E.R.P.I. A Victim!

It is a little surprising to see that no less a concern than Electrical Research Products Inc. seems to have been a victim of the Projectionists' Union in Chicago, about which there has been so much scandal during the past few weeks. It is said that the President of the Operators' Union had been on E.R.P.I.'s pay-roll for several years at a substantial figure and that the treasurer of the union, who received no salary from the organisation, was also paid a certain fee for every installation of Western Electric equipment in the Chicago theatres. That E.R.P.I. should have been another unwilling victim of the bludgeon tactics of the Chicago trade union only goes to show how powerful that union must have become in recent years, and how necessary it is for some drastic cleansing to be carried out.

What IS The Idea?

The C.E.A. has come to grips with the County Buildings Committee of the Warwickshire County Council, asking that a clause in the conditions of licences which gives power to officers of the Council to cut samples of films found upon the licensees' premises be rescinded, since arrangements under which exhibitors contract with the renters owning such films provides that they may not mutilate them in any way. I understand that the local authority does not, however, propose to accede to the C.E.A. request, which means, apparently, that the Council officers will still be able to remove films wholly or in part found upon the licensees' premises. What sane object can such a clause possibly serve? It would be absurd to suggest that the local authorities are given to collecting film clippings as many little boys collect stamps and cigarette pictures, but I frankly confess that, apart from the fact that it imposes an irksome and irritating condition, this particular clause seems to lack any of the merits which usually make an appeal to those of officious mind.

Refined Gangsters In "The Ruling Voice"

Will Hays frowned upon gangsters, you will remember. But that was before they became "refaned." He didn't like screen characters with a wandering hand and a big hip pocket, though his dislike has not made a very marked difference to the gangster pictures which have continued to come out of the Hollywood fold. However, D. E. Griffiths, F.N.P. chief, points out that the film producer simply *must* look ahead. "The Ruling Voice," he adds, will provide a demonstration of what he means. Up to now the gangster has been regarded as a "low-brow," but in "The Ruling Voice" he becomes the suave, seemingly circumspect business man. Shades of the City! The prospects amuse me: they doubtless will give us all an appetite for the F.N.P. showing of "The Ruling Voice" at the Prince Edward Theatre on September 1st. Also I recollect that is my wedding anniversary, and "The Ruling Voice" seems so uncannily appropriate . . . !

Meeting H.R.H.

It is given to few people whilst sitting quietly at dinner in a small public restaurant to witness the meeting of a King and a Prince. Yet it happened a few nights ago and in this way. Jack Hanbury, general manager of the New Victoria, H. Mason, the theatre's stage producer, and De Groot—surely the King of popular violinists—had arranged a quiet family party at a small West End restaurant. While dinner was being served the Prince of Wales with a small party of friends arrived and, immediately recognising de Groot, who had many times played for the Prince during his South African trip, requested the proprietor to ask the well-known violinist for a few of the old tunes. Later, de Groot entertained the Royal party for some time, being finally invited by the Prince to join him in his private room. Here Mr. and Mrs. Hanbury—who is herself a well-known musician—Mr. Mason and others of the cinema party were received by the Prince, whose guests they thus so suddenly and unexpectedly became.

The Prince's Guests



Left to right: H. Mason (stage producer), De Groot (the violinist) and Jack Hanbury (general manager of the Victoria Theatre), who last week became the guests of the Prince of Wales

French Become Lyrical

I never remember such a spontaneous outburst of praise from the French Press—which is not given to over-praising anything that is not 100 per cent. native—as that which has followed the public screening at the Elysée Gaumont Theatre, Paris, of the Eric Hakim production "The Outsider." Harry Lachman, who directed the picture, as well as the principal artists must be feeling very friendly towards France at the moment. In my Press cuttings I received a whole wad of quotations such as "Harry Lachman, the young American who produced and directed this movie, has scored a personal triumph." . . . "'The Outsider' furnishes food for the thinker in sharp contrast to the average film." . . . "The film is filled with beauty and noble thoughts." . . . "When a man has taste and at the same time has the will to compose a production of quality the result can be a picture like 'The Outsider.'" But the Paris *New York Herald* amuses me most of all. It says: "'The Outsider' . . . though produced in England surpasses most efforts of that country's movie industry in competing favourably with the best of American talkies." That, surely, must be the very limit in Franco-American praise, though I imagine, when all is said and done, the sponsors of the film will draw their greatest pleasure from the surprising results which this film has achieved at the box office.

Wodehouse has Stirred Something

I recently referred to P. G. Wodehouse's revelations regarding his unhappy experiences as a screen writer in Hollywood. His disclosures have resulted in an outburst which has crystallised into a policy among the Hollywood studios to abolish writer contracts. In future, it is stated, writers will be put on a week-to-week working basis, with thirty days' notice to be given on either side in the event of breaking relations. The first announcement of this policy had a depressing effect on the writing colony, but after thinking the proposition over they have come to the conclusion that the new situation will offer them a magnificent harvest. In the opinion of most writers they will fare better without contracts than they do now, and when the studios get back to a capacity basis there will be the finest scramble for good writers that Hollywood has yet known.

Telegrams from the Air

On the Berlin-Vienna airways, arrangements have been made whereby passengers can send telegrams from the 'plane while in flight to various places in Germany, Austria and Czecho-Slovakia. The telegrams must not be in code and are limited to a maximum of fifteen words. Aerial travellers, who can already telephone to ships in mid-ocean, will soon have greater luxury facilities than the cinema patron. Something wrong somewhere.

OBSERVER

BRITISH STUDIOS TO-DAY

Marshall Keeps Straight On—Robey and Graham Cutts Back—Mercanton's Full Cast—Walter Summers' Submarine—And His Son!



Herbert Marshall and Ann Grey in " The Calendar," Gainsborough-British Lion film, nearing completion under the direction of T. Hayes Huater

" The Calendar " Finishing

T. Hayes Hunter anticipates (weather permitting) that shooting on the Gainsborough-British Lion joint production, " The Calendar," will be completed this week.

' Michael and Mary " Started

Gainsborough's picture of " Michael and Mary," A. A. Milne's successful play, went into production at Islington this week with Edna Best and Herbert Marshall as joint stars. Victor Saville is directing, with Leslie Rowson at the camera, and the supporting cast includes Elizabeth Allen, Margaret Yarde, Sunday Wilshin, Frank Lawton, Clarke Smith and Ben Field. Parts of the picture take place in the year 1900, and Saville has been to immense pains to reproduce accurately the atmosphere of the period. Costumes, sets and props have all been faithfully copied from originals in the Victoria and Albert Museum, and in one of the street scenes the original evening paper bills announcing the Relief of Mafeking will be used.

Graham Cutts to Direct Robey

Reginald Fogwell has signed George Robey for a series of four-reelers entitled " The Adventures of Bindle," which will be released in monthly parts over a period of twelve months. This series will be taken from episodes embodied in the five famous " Bindle " Books, by the late Herbert Jenkins (of which Fogwell has purchased the film rights).

The cast includes in addition to Robey as " Bindle," Sydney Farebrother as " Mrs. Bindle," Seth Egbert (of the famous Egbert Brothers) as " Ginger," and Gibb McLaughlin as " Mr. Hearty." Production will be spread over a year.

The first three of the series will be " A Temperance Fete " (" wherein Mr. Bindle assists "), " Bindle at the Zoo," and " Bindle at the Seaside."

These films are to be made at Isleworth Studios and will be directed by Graham Cutts, assisted by William Phelps. Edward Richards is to be editor, and William Shenton cameraman.

Charles Quartermaine Joins Mercanton Cast

Louis Mercanton has completed the first sequence of the new Paramount British production " A Child in Their Midst," which represented the interior of a revue dancer's dressing room. Some " sparkling " dialogue was recorded by Jack Buchanan and Joan Barry, who are in the leading roles, with Harry Milton, Sebastian Smith, Warwick Ward, Nora Swinburne, Ellaline Terriss, Lilian Braithwaite and Cyril Raymond to support them. Another well-known West End stage artist just signed for this picture is Charles Quartermaine, who will be remembered for his performance as the polite bookmaker in " Good Losers " at the Whitehall Theatre.

In " A Child in Their Midst " Jack Buchanan plays the part of a very popular man about town, who finally falls deeply in love with a girl who does not meet with the approval of his family, and who does not at first approve of him. The part of the girl, " Young Grace," is being played by Joan Barry.

Walter Morosco's " Child "

Walter Morosco, who is production manager at Elstree for Paramount British Productions, is responsible for the treatment of " A Child in Their Midst," which will be his first British picture. The photography of this film is expected to rival anything that has ever come out of Hollywood. One shot will show an overhead travel along the entire length of the make-up table at which rows of chorus girls are seen making up. Several £3,500 cameras are in use.

Elvey Starts " The Water Gypsies "

The first shots of " The Water Gypsies," Basil Dean's new Associated Radio production, were taken at the British Lion studios, Beaconsfield, this week. The cast includes Ann Todd, Sari Maritza, Betty Shale, Peter Hannen, Richard Bird, Anthony Ireland, Harold Scott and Moore Marriott. Maurice Elvey is directing and Sam DeGrasse, an R.K.O. cameraman from Hollywood studios, is shooting with Bob Martin, also from the R.K.O. Hollywood lot.

Two assistant directors have been appointed—Raymond Fridgen and John Paddy Carstairs—to help Elvey, and John Harlow is acting as production supervisor.

Submarine Thrills at Elstree

Thrilling scenes are being shot this week for inclusion in the submarine film which Walter Summers is directing for British International. Based on the story of the recent disaster of the *Poseiden* it is to include shots reminiscent of the extraordinary escape which some of the sailors trapped in that submarine were able to effect by using the Davis Life-Saving Apparatus. For the past week, the artists who are to take part in these shots have been schooled in the proper use of this apparatus, and all this week Walter Summers is taking under-water shots of the men escaping from the sunken submarine, a sectional replica of which has been erected in a huge water tank at the British International Studios. Cameras are operated through windows in special galleries around the tanks.

Batten Back

Among the artists taking part are Sidney Seaward, John Batten, who played in " Under the Greenwood Tree " and " The Great Game," Syd. Crossley and Edward Gee. Although this is not the first time that under-water shots have been made by this method for inclusion in a British film, I believe this represents the most ambitious use of this method and it will be interesting to see just how realistic it has been possible to make these scenes appear. Walter Summers is convinced that he can make of

them a sensationally realistic reconstruction of the *Poseiden* disaster.

Summers' "Sonny" Summer

After working at top speed all day on Monday, Walter Summers passed through an anxious night. Films and film artists played no part in his nightmare, though it was a juvenile that led to all his trouble. At 3 a.m. on Tuesday morning his microphonic ear caught a strange sound and the nurse announced the arrival of a son. At 9 a.m., having had no sleep since his last "take," he was back at Elstree trying to forget "Sonny Boy" and to think about submarines.

"Shuttlecoq"

Herbert Wilcox has decided to re-title his new production, started under the working title "The Blue Danube," and the film will be known as "Shuttlecoq." The story is an original one written by Doris Zinkeisen, and is being directed by Herbert Wilcox, whose latest production, "Carnival," featuring Matheson Lang, will be presented by W. & F. early next month. In the cast of "Shuttlecoq" are Alfred Rhode and his Tzigane band, Brigette Helm, Joseph Schildkraut, Chili Bouchier, Desmond Jeans, Massine and Nikitina.

Great Snakes at Twickenham

A python 14 feet in length is expected at Twickenham this week to play an important part in "Murder at Covent Garden," and its "talkie" debut is awaited by the production unit with a certain amount of trepidation. However, Dennis Neilson Terry, who is to play opposite the snake, has not so far wavered in his attitude of cheery "nonchalance," and Leslie Hiscott, who has to direct the reptile, is also a brave man. After all, he has had some experience of snakes, having been in the film business quite a few years.

Unless the python develops "temperament," "Murder at Covent Garden" should be done on scheduled time. Henri de Vries, Walter Fitzgerald, Binnie Barnes and Cochran's Young Ladies are the latest additions to the cast.

* * *

As a direct result of his clever performance in "Chin Chin Chinaman," recently completed at Twickenham, George Curzon has been placed under contract by Julius Hagen. He will play a leading part in "Murder at Covent Garden," the next Twickenham film.

W.H.M.

News Theatre's Anniversary

The News Theatre, in Shaftesbury Avenue, celebrated its first anniversary on Monday (August 17th). This theatre, the first of its kind in Europe, has proved a highly successful proposition and has certainly become one of London's recognised centres of attraction.

It is significant that three weeks ago, on July 28th, the millionth ticket was sold at the box office, although the seating capacity of this little theatre is only 500.

British Movietone News have certainly been responsible for many memorable scoops and some magnificent examples of modern cinematic photography, while they have shown what an influential and powerful vehicle the sound news camera is becoming.

In Hollywood Now

Enter the "Plot Doctor"

Life Study of Audience Reactions

(By Our Hollywood Correspondent, John Dee)

There is something more than comic opera in Paramount's appointment of an amateur psychologist to the job of foolproofing all scenarios before production.

Superficially the thing is Gilbertian. Harry Chandlee, a lawyer by profession, has been privately studying audience-reactions for fourteen years; he claims to have seen some films as many as thirty times to make his analyses complete. He is now the salaried sieve through which all Paramount scripts pass on their way to the floor.

But Chandlee is no charlatan. After a chat with him one wishes that studio heads had been impartially studying audiences for fourteen years.

"'Holiday' was a success," he says, "for almost the sole reason that it humiliated wealth, a fundamentally satisfying sensation for onlookers since the world began. 'Seed' will not enjoy the great success it deserves because it tips the scales against motherlove."

"Vicarious satisfaction" and "audience participation" are two of Chandlee's story touchstones. Part of his long studies were devoted to questionnaires aimed at fundamental curiosities of the public; to this end he once circularised two hundred people of various types to discover in what combinations of characters they would most be interested; 187 plumped for the minister and the chorus girl!

"Certain ideas and combinations," he told me in his bright new studio office, "produce infallibly certain reactions in the human mind. In the scripts which I analyse I make certain that every point will produce its intended reaction on the audience. I do not attempt to make these improvements myself. I merely point out what deficiency may exist and explain the effect required to sustain interest and continuity.

"I do not advocate writing down to the level of the class from which come the greatest box-office returns. A screen story can and should be intelligent. My function is to see that it pleases the higher intelligence without puzzling the lower, and pleases the lower without insulting the higher.

"A serious problem facing the industry to-day, one which I hope to help in solving, is the fact that 'talkies' have not the firm hold on the public enjoyed by silent pictures. The reason for this is obvious. Something necessary to successful entertainment is 'audience participation.' The audience viewing a silent film interpreted the pantomime for itself and, through subtitles, was constantly having its opinions verified—one of the most pleasant sensations possible to the human mind.

"With talking pictures this little mental game is impossible. Everything is made so obvious that there is no room left for audience imagination.

"The remedy is to take some of the talking out of talkies. The moment the dialogue exposes too much of the action—thereby disobeying the psychological rule that there is interest wherever there is possibility—the story slows up and becomes static.

"I do not advocate a return to silence. Talkies are indubitably here to stay. But if the screen is to survive, the margin of imagination must be restored to it."

Chandlee's views are so trenchant, so stimulating, so obviously sound, one leaves him with regret that he did not enter this groping business of production 14 years ago instead of now.

Power of Sound Film in Education

What Stringent Tests Reveal

(By E. A. Rovelstad, Bioscope *Representative in New York.)*

Sound pictures are exactly twice as effective as silent films for educational work. This is the conclusion of the Committee who administered tests to schoolboys and girls from 47 States and the District of Columbia. The experiment was sponsored by the Office of Education of the Department of the Interior, the educational pictures having been prepared by Fox.

An experiment with silent pictures conducted in 1928 showed that the children displayed 19 per cent. more knowledge of the subject after seeing the pictures than when they were taught in the ordinary way. But now, with talking pictures, a gain of 38 per cent. was recorded.

"It is interesting," the Committee stated, "to note that very good improvement was made by the pupils even in fields in which eighth-grade graduates may usually be expected to have had definite instruction. For instance, boys and girls who have presumably studied glaciers, volcanoes and river valleys gained 42.5 per cent., 79.8 per cent. and 156.3 per cent. over their first scores in these subjects, respectively."

* * *

Of significance to the industry in general, as well as to players, is the fact that pictures starting this month will provide work for 700 to 1,000 part players and more than 15,000 extras. Thus actors and extras are to find jobs plentiful, after the leanest season in the history of Hollywood production. All studios except Warner-First National will be more active than at any time since last spring.

Major companies (except Warner) have listed 47 features, and probably half as many more independent features are scheduled, while there will be 75 shorts, at least.

September will be even better than August as far as activity is concerned, and October probably will find production at capacity on all lots.

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On this same subject of production, and considering the purely physical phase, more than £20,000,000 has been expended in land, buildings and equipment in the Los Angeles County area by motion picture producing companies, and many millions more is now being spent or will be expended in the next few years in line with expansion programmes already arranged.



J. A. Mollison, the airman, was welcomed at the Pavilion, Shepherd's Bush, by the Mayor of Hammersmith, when he made an announcement from the stage concerning Capt. Barnard's Air Circus held at Heston Park. Left to right: F. J. Avis, D. Eskell, the Mayor, Mollison, J. Reid (General Manager of the Pavilion), and F. Cooper. The arrangements were made by Messrs. Cooper and Avis, now exploitation manager and publicity manager respectively in Division 2 of the Gaumont Circuit organisation

Official Jingoism in Continental Production

Franco-German Boycott of Foreign Artists

(By Our German Representative, Fritz Mann.)

Following the decision of the French authorities to enforce sharp regulations concerning the employment of foreign artists in French picture production, Germany announces similar regulations which savour of reprisal.

The French Ministry for Public Cult is about to issue a regulation by which no foreign artists may be employed in pictures which are to qualify as of purely French origin. In Germany a similar decree is in preparation. The result could not fail to render international film work more difficult, and seems to have nothing to offer in justification.

Subsidising the Stage at Film's Expense

While in Germany the film is subject to heavy taxation, the Reich openly subsidises the legitimate stage. It is an astonishing fact that while the entire income of the entertainment tax of 1930 amounted only to 41,000,000 RM. the Reich gave 50 per cent. more than that entire sum in subsidies to the legitimate stage.

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A. Weinschenk, one of the promoters of the German film industry and vice-president of the D.L.S., has completed his 60th year in the industry.

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The well-known Viennese firm of Sascha is in difficulties. It is said that they intend to sell the renting organisation and the circuit, and to concentrate on production.

* * *

Erik Charell, well-known stage director (of "White Horse Inn" fame), is now directing for the Ufa "The Dancing Congress." For the picture 2,500,000 RM. are budgeted. The film debut of Charell is anticipated with great interest. The leading lady is the English Lilian Harvey.

Nine Features in Three Months

Progress of P.D.C. Personality Programme

The production pace set by Charles R. Rogers when he took over the reins at the Culver City Studios four months ago has been maintained in splendid fashion. A consistent schedule has shown quality results of which any studio might be proud.

It is only three months since P.D.C. announced their Personality Programme for 1931-32. In that time nine features and the first of the new Western series have been completed.

Of these, five have been trade shown. Four more will be seen shortly.

Those already shown are the two Constance Bennett pictures, "Born To Love" and "The Common Law," Ina Claire's "Rebound"; Helen Twelvetrees' "Woman of Experience" and Eddie Quillan's "Sweepstakes."

Quillan's second Personality picture, "Eddie Cuts In," is now being cut; Ann Harding's eagerly awaited production, "Devotion," will soon be ready for release, and the new Twelvetrees, "The Mad Marriage," is finished. Miss Harding's second Personality picture, "Women Need Love," is in preparation, as is another Helen Twelvetrees vehicle, "Salvaged."

Work has begun on Pola Negri's first P.D.C. feature, "A Woman Commands," and Constance Bennett will start "Dangerous To Love" upon her return from Europe early in September. After that she will make "Riverside Drive."

Bill Boyd has completed "The Big Gamble." His next feature, now preparing, "The Suicide Fleet," is an exciting story of submarine chases. After that comes "Timber Beast."

"Flying Fool" at Malvern

Success of B.I.P. Festival

The festival of British films which is running at the Picture House, Malvern, concurrent with the Dramatic Festival, is receiving excellent support, and in addition to the six new B.I.P. productions, which are already having this special run, arrangements have been made by Arthur Dent to hold a special midnight show of "The Flying Fool."

This will take place in the Picture House to-morrow (Thursday), and in view of the tremendous success this picture is receiving in the West End of London, it should be well supported by the large number of English and foreign tourists who at this season of the year congregate at the Worcestershire beauty spots.

Canada Hails "These Charming People"

Great Success at Toronto

"Extraordinary enthusiasm prevailed at the opening performance of 'These Charming People,' Paramount's first Elstree production, starring a brilliant British cast with Cyril Maude and Nora Swinburne in the leads, which opened at the Tivoli Theatre here for an extended run," states a cable from Toronto.

"The Press unanimously agree that it is the best British production that has yet been shown in the Dominion, and Maude's performance as Colonel Crawford is regarded as a masterpiece of acting. The house was packed out for the first performance and the demand for seats for later shows has not been paralleled by any attraction in this city for many months."

Two Gaumonts in West End

Two British films recently presented by Gaumont are to have West End presentations.

"A Night in Montmartre," a Gaumont-Gainsborough production, goes into the Capitol programme on Sunday, and at the conclusion of its run will be followed by "East Lynne on the Western Front," the Gaumont-Welsh-Pearson burlesque.

Racecourse Committee Returns the Compliment

A pleasing compliment to Butcher's Film Service occurred in the Windsor racing programme last Saturday, when the 3 o'clock event was entitled "Kissing-Cup's Race."

The racing scenes in Butcher's popular sporting "talkie," which is enjoying a record run round the country, were, of course, filmed on Windsor Racecourse, and the Committee took the keenest interest in helping the producer to get all the details right.

SPEAKING PERSONALLY

Patrick L. O'Connor, house manager of the Futurist, Birmingham, has been appointed house manager of the new Paramount Theatre at Newcastle-on-Tyne, where he entered upon his new duties on Monday. Mr. O'Connor went to the Futurist in January in succession to J. Frewin, before which he was in the company's service at the Plaza Theatre, London, and the New Paramount House at Manchester. At Newcastle "Pat" will renew acquaintance with a colleague, for the general manager is Chas. Young, who for some time was assistant manager to W. Greenfield at the Scala, Birmingham.



P. L. O'Connor

L. Denton, who has been at the Capitol Theatre, Cardiff, has been appointed house manager at the Futurist, Birmingham, in succession to P. L. O'Connor. Mr. Denton took over on Monday.

Miss D. Hall, chief cashier at the Brookville Cinema, Foleshill, Coventry, has been married at St. Paul's Church, Foleshill, to Mr. Pannel. The bride was the recipient of numerous presents from the management and members of the staff.

Cyril Birmingham has been appointed organist of the Elite, Nottingham. A son of the late T. R. B. Birmingham, Bandmaster of the 1st Battalion The Cameronians, he has had considerable music hall and cinema experience. At one time accompanist to the Four Harmony Kings, he goes to Nottingham from the Alma, Luton.

Tom Wright, President of the Notts and Derbyshire Branch of the C.E.A., will be a candidate for the Nottingham City Council at the forthcoming municipal elections. He will, in all probability, be adopted as the Independent candidate for Bridge Ward, and will, in that case, receive the support of both the Liberal and Conservative organisations in that part of the City.

H. E. Buckett, has been promoted from circuit manager of "J" circuit of the Gaumont-British Corporation (which includes Nottingham, Mansfield, Gainsborough and Grimsby) to area inspector under the same Corporation. To mark their satisfaction at his promotion the managers in the circuit, together with foremen, chief and second operators, managers of cinemas and theatres under other managements and personal friends of the popular "Ted" Buckett, gathered at the Grand, Hyson Green, Nottingham, last week, when F. N. Burbury presented him with a platinum and gold wristlet watch suitably inscribed. Mr. Buckett's new headquarters will be the Albert Hall, Sheffield.

John West, of Leeds, has been appointed manager of the Scala, Harrogate, in succession to R. S. Sherwood, now managing the Majestic, Leeds. Mr. West was for some time connected with cinemas at Newcastle, and took over the management of the Coliseum, Leeds, in February.

Theophilus Edwin Read, proprietor of Great Yarmouth Hippodrome, and a member of the Eastern Counties Branch of the C.E.A., has, we deeply regret to announce, passed away following an operation. Mr. Read, who was 53 years of age, went to Great Yarmouth in 1923 to take over the Hippodrome. Prior to that he had been associated with the World's Fair in the Agricultural Hall at Islington. Mr. Read had been twice married and leaves a grown-up family and a young son by his second marriage, to all of whom we extend our sympathy.

W. V. Gillgan, who is the manager of the Boulevard Cinema, Knightswood, near Glasgow—incidentally the first "atmospheric" cinema to be opened in Scotland—is, besides being a first-rate showman, an inventor of no mean achievement. Badly bitten by the invention "bug," he has to his credit about 20 different mechanical inventions, in addition to which he has 12 other novel ideas for mechanical and electrical advertising services, which he proposes to perfect and patent. One useful invention consists of an automatic projector for screening advertisement slides at regulated time lapses. The rights in three patents are for disposal, Mr. Gillgan electing to offer preference to British firms. Mr. Gillgan's energy is exemplary, for the Boulevard, since its opening nearly three years ago, has done phenomenally good business, playing to big money right through the recent holiday and summer period. He therefore has had little leisure time in which to develop inventive ideas.

Death of Pioneer Projectionist

Ted Caplin, one of the oldest operators in the film business, passed away at his home, 4, Baxter Road, Essex Road, Islington, during the week-end. Mr. Caplin, who was in the early seventies, was associated with the cinema in its earliest days, when he served with Sir Walter Gibbons, Sir William Jury, Will Barker, Will Day and others. He will long be remembered and respected by the older men in the industry as one of its mechanical pioneers.

The funeral will take place from the home of the deceased on Friday next, the interment being at Abney Park Cemetery at 3 p.m.

S. Eaton, who for about 15 years has been manager of the Belmont Picture House, Liverpool, now an Associated British hall, has accepted the managership of the Capitol, Overton Street, Liverpool, in succession to W. J. Roberts.

W. Hine, who recently returned from South Africa after spending nine months as Sound Engineer with Kinemas, Ltd., the well-known South African circuit, is sailing on the return journey to South Africa on September 11th. During his stay with Kinemas, Ltd., he travelled with the Mobile outfit used for arranging impromptu picture shows in the small outlying villages, covering thousands of miles through the Transvaal, Southern Rhodesia, Free State and the Cape.

Ralph Illingworth, esteemed general publicity manager for Wardour Films, is, we are pleased to announce, back at his post after a long absence through illness. He has, we are glad to learn, fully recovered his former vitality.

Harold Hall, who for the last 2½ years has been manager of the Cromwell Picture House, Pendleton, Manchester, relinquished his post on Saturday last. He has had a wide experience of the cinema trade, both in Liverpool and Manchester, having served nine years at the Royal Super Cinema, Breck Road, Liverpool, on leaving which he was presented by the staff with a handsome oak Westminster chiming clock. He has a flair for enterprising publicity methods which should stand him in good stead in any managerial position which he may take up.



Harold Hall

Jack V. Morris, who was for some time assistant manager at the Newcastle Hippodrome, has accepted a similar appointment at the Theatre Royal, Liverpool, where he will shortly take up his new duties.

Councillor T. W. Holliday, the well-known Northern exhibitor, who is director of the Palladium, Durham, was last week publicly commended by the Mayor of Durham for his enterprise, when he (the Mayor) opened brickworks which have recently been established by Coun. Holliday at Crookhall. An excellent tribute was paid to Coun. Holliday by the Mayor, who remarked that it was men of this type who were required in Durham to-day more than ever before.

Alfred Maund, chief operator of the Palladium, Hockley, was married on Saturday, August 15th, to Miss Shilton. The ceremony took place at St. Agatha's Church, Stratford Road, Birmingham, where a large number of friends in the trade assembled. Mr. Maund has been with the Brettell Circuit for something like nine years, while the bride was also associated with the company at the Picturedrome, Stratford Road, in the silent days.

L. Butchart has been appointed chief operator at the Dovedale Cinema, Coventry Prior to this appointment he was for a number of years in the trade in the Liverpool area.

F. G. E. Williams has been appointed manager of the Coronet, Notting Hill, W., which reopened on Monday as a Gaumont British-P.C.T. house. Mr. Williams has been with the circuit for seven years, going to the Coronet from the Picture House, Halifax. He previously did service at the Picture House, Nottingham, and the Central, Hull, before which he spent some time in London outside the circuit.

A. L. Turner, who for some time has been assistant manager to S. Rooney, at the Rialto, Leeds, has accepted an appointment with the Transcontinental Film Co., and took up duty as manager of the Savoy, Doncaster, last week. Mr. Turner succeeds Arthur Halliley, who has severed all association with the firm.



Scenes from Butcher's new British picture "Deadlock," to be trade shown simultaneously in seven centres on September 4th. The cast includes many old British screen favourites, among whom are Annette Benson (left, with Warwick Ward); Stewart Rome (right), and Alma Taylor and Janice Adair, seen in the centre with Edmond Knight

A Radio Air Picture

Biography of a Stunt Flyer

Radio Pictures announce that plans are in process of formation for an air picture which will measure up to the high standard of other pictures of this class.

To this end they have purchased the screen rights of "The Lost Squadron," the vivid biography of a film stunt aviator. This story is said to be packed with everything which goes to make a thrilling picture.

No cast or director has yet been selected.

Schoedsack Sails for India

"Lives of a Bengal Lancer"

Ernest B. Schoedsack, together with Mrs. Schoedsack and Gustav Schoedsack, brother of the famous explorer-photographer, accompanied by a film crew and others of his latest expedition for Paramount, has sailed from San Francisco on the steamship *President Adams* en route to the wilderness of India, to film with sound-cameras a Bengal tiger hunt for the forthcoming screen version of "The Lives of a Bengal Lancer."

After seven weeks at sea the party will go directly to Calcutta. From here, huge trucks will transport the workers and supplies to Bombay, where the expedition will begin, working northward through the jungles and using three tons of equipment.

Schoedsack will spend several months in the perilous and mysterious sections of India, securing thrilling sequences for the production which will continue at the Paramount studios in Hollywood on his return.

The present adventure is Schoedsack's fifth in search of film material. With Merian C. Cooper, he penetrated the Persian uplands for "Grass"; the African Sudan for "The Four Feathers"; the northernmost portions of Siam for "Chang," and, alone, the wilds of Sumatra for "Rango."

Butcher's in Seven Towns

Simultaneous Shows of "Deadlock"

F. W. Baker is making a striking innovation in trade show procedure by presenting the new Butcher's Empire production, "Deadlock," at the Palace Theatre, London, on Friday, September 4th, and in six provincal centres on the same day.

Several considerations have led him to adopt this course. It has frequently been urged by provincial exhibitors that the usual custom of presenting a film first in London and subsequently at a series of trade shows round the country, extending over several weeks, gives an unfair advantage to the Metropolitan showman and to those who employ a London booking agent.



John Mack Brown and Dorothy Burgess in Universal's "Lasca of the Rio Grande," soon due for trade viewing

A further reason for the present procedure is that August is pre-eminently the holiday month, and "Deadlock" might have been presented in mid-August, with provincial screenings running well into September, but having all trade shows on the same day enables the maximum number of exhibitors to view the picture with the minimum of delay. As the release of "Deadlock" is already fixed for January 11, 1932, there can be little doubt that this policy will be greatly appreciated.

Perhaps the most important aspect of simultaneous presentation, from the renter's standpoint, is that it necessitates the printing of a special copy of the film for each show. This obviously involves considerable outlay long before any return can be expected. On the other hand, it ensures that a certain number of first-class copies are available in brand new condition.

The full list of "Deadlock" trade shows is as follows:—London, Palace Theatre, 3 p.m.; Liverpool, the Scala, 11 a.m.; Birmingham, West End Cinema, 10.30 a.m.; Leeds, the Majestic, 11 a.m.; Newcastle-on-Tyne, Stoll Picture Theatre, 10.30 a.m.; Glasgow, Picture House, 11 a.m.; and Manchester, Paramount Theatre, 10.45 a.m.

Madge Evans With Fox

Opposite Farrell in "Heartbreak"

Madge Evans, one of the few screen actresses who have been in motion pictures since childhood, has been borrowed by the Fox studio for the leading feminine role in "Heartbreak," which will feature Charles Farrell.

Miss Evans, a small blue-eyed blonde, played her first grown-up lead in 1925, opposite Richard Barthelmess.

Hardie Albright, John Arledge and Paul Cavanagh are other principal players in "Heartbreak," upon which director Alfred Werker has just commenced work.

BOX OFFICE FILM REVIEWS

Sound and Dialogue Subjects

"The Viking"

(*Western Electric on Film.*)

Offered by: *Sterling.* **Directed by:** *George Melford.* **Length:** 7,150 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Type:** *Drama of the Newfoundland sealers.* **Cast:** *Captain Bob Bartlett, Charles Starrett. Arthur Vernon, Louise Huntington.*

IN BRIEF: The heroic endeavours of the Newfoundland sealers among the Arctic ice floes serves as a background for a simple and melodramatic story of love and treachery. Brilliantly photographed scenes of men's hazardous work. Impressive spectacle and occasional touches of pathos. Good recording of dialogue and sound effects.

Suitability: With something to please the taste of most audiences, this should meet with a big general appeal.

Selling Angles: The fully publicised tragedy which overtook the producer and staff, thrills and beautiful photography.

Plot: Luke Oarum has an unenviable reputation as a luckless sailor among the inhabitants of Harbour Deep, Newfoundland, but he has the love of Mary Joe, a fact which creates intense jealousy on the part of Jed Nelson. When the ships are due to leave on the annual seal hunt, Jed foresees an opportunity of disposing of his rival and takes him aboard. Among the icefields Jed loses his smoke glasses, and when following his comrades across the floes he becomes nearly blind. So handicapped he attempts Luke's life and, believing him dead, tries to rejoin the others. Now totally blind, he stumbles across his intended victim, who, after most heroic efforts, brings him to safety. Jed tells of his late enemy's gallantry and leaves the way open for the love match.

Comment: Varick Frissell, the producer, set himself to make a film record of the privations suffered by the Newfoundland sealers, and the result is a memorable piece of work.

His story is negligible and smacks of the old melodrama, though it serves to piece together the adventures on the ice. The adventures of the unhappy youth, culminating in his splendid rescue efforts and proof of his manhood, will please the popular audience.

It is chiefly with the adventures of the men as a whole that interest lies, and in this respect the film is a truly remarkable record. To see the men traversing the heaving mass of ice surrounded by imminent dangers is to experience a thrill new to the screen. The camera takes us up to the very foot of mountainous icebergs and for the first time we get some inkling of the awesomeness and desolation of the frozen north.

The film opens with the gathering of the clans bent on their annual adventure, and their utter indifference to the prevailing conditions gives to the early part of the story a lightheartedness not to be expected. The various ice jams in which the vessel is fixed and the trials of the crew to release it, coupled with their dash to the seal herd, maintains interest at a high level.

Acting: Those taking part in the film are apparently hardy natives having no claims to histrionic ability. Capt. Bartlett, for thirty years a skipper in those parts, is a romantic figure if rather poor talker. Charles Starrett and Arthur Vernon as hero and villain respectively are burly examples of these folk, and Louise Huntington is quite effective as the girl.

Production: The photography is brillant and the many camera angles provide some vivid realism. A spoken prologue delivered by Sir Wilfred Grenfell precedes the story, and several sub-titles are introduced.

Sound: The sound engineers have overcome their difficulties with marked success. The dialogue is well recorded and the effects, cries of seals, explosions and howling tempest are admirably conveyed.

"Sporting Blood"

(*Western Electric Sound on Film.*)

Offered by: *M.-G.-M.* **Directed by:** *Charles Brabin.* **Length:** 7,317 *feet.* **Release Date:** *April,* 1932. **Certificate:** *U.* **Type:** *Racing drama.* **Cast:** *Clark Gable, Ernest Torrence, Madge Evans, Lew Cody, Marie Prevost, Hallam Cooley, J. Farrell McDonald, Jno. Larkin.*

IN BRIEF: A pleasing, sentimental story of the life of a race horse and the shady characters who exploit its remarkable powers. A racing drama of real merit and one out of the ordinary rut in which the crooked element is subjugated to the more human side of life. Sympathetic direction. Brilliant photography and excellent recording.

Suitability: A film which any exhibitor may book with the utmost confidence.

Selling Angles: Animal interest, thrilling race scenes, impressive finale.

Plot: Tommy Boy, a famous race horse-to-be, enters this world during a violent thunderstorm, and while his mother is struggling to free herself from the quagmire in which an unwary step has landed her. She loses her life, but Tommy survives and later on proves so great that his sympathetic owner is unable to resist the huge price offered for him. Two more changes of ownership sees him run by a bunch of crooks who, to get rich quick, dope him. It is left to a regenerated female to rescue Tommy, and after a brief stay at his original home, he finishes up in a blaze of glory. His success also settles the future of the heroine and makes a man of her lover.

Comment: The first of several sub-titles tells us that the story is dedicated to the giants of the American turf, and in telling it rather from the horse's point of view, Brabin has broken entirely fresh ground from the stereotyped racing drama. In addition he has handled the subject with genuine feeling, and the result is one which will in every detail make an instant appeal to British audiences. In introducing his four-legged hero, he has taken his time, but he has brought such vivid realism to bear on the incident of the birth, and those which lead up to it that it is never for a moment slow. From then on the action covers a series of racing thrills, and the activities of the racing touts which results in the premature death of the leader at the hands of disappointed cronies. A love interest between the girl, once the favoured of the murdered man, and his right-hand man, is skilfully woven into the story, but though the human element lacks nothing in intensity, it is the horse on which the interest is constantly focussed. The final race with so much depending on the result is worked up to a pitch of enthusiasm which has seldom if ever produced such audience reaction. The very excellent negro humour, and pathos, is a big feature.

Acting: Clark Gable, after a much-belated appearance, is seen in an effective role and one which, in view of his final capitulation to the girl and his decision to go straight will strengthen his hold on the public. Ernest Torrence is a lovable specimen as the sympathetic and very human trainer, and Madge Evans is a bright and extremely capable heroine. Lew Cody is good in a familiarly villainous role. One of the best negro performances yet is put over by John Larkin whose diction is uncommonly clear.

Production: The many fine exteriors are beautifully chosen and the photography is at times exquisite. The big race, obviously a record of the real Kentucky Derby, supplies a brilliantly animated scene, and coupled with the more important close-ups, cleverly introduced, a memorable thrill. The several interiors which include brief shots of a gambling saloon are all well mounted.

Sound: Recording is of a high quality throughout.

"The Great Lover"

Offered by: *M.-G.-M.* **Directed by:** *Harry Beaumont.* **Length:** 6,419 *feet.* **Release Date:** *February,* 1932. **Certificate:** *A.* **Type:** *Comedy drama.* **Cast:** *Adolphe Menjou, Irene Dunne, Ernest Torrence, Baclanova, Neil Hamilton, Cliff Edwards, Hale Hamilton, Rosco Ates.*

IN BRIEF: Charmingly told story of famous opera singer whose love for the ladies finds him constantly in some new *affaire d'amour.* Finally, when he really falls in love with a young soprano whom he helps to publicise, his love is not returned, and he stands aside for the man of her choice. Menjou in a part which fits him like a glove, gives a stylish performance. Some comedy asides and entertaining shots of temperamentalism backstage of the opera complete a delightful picture.

Suitability: Safe booking almost anywhere; simple story with broad general appeal.

Selling Angles: Menjou's clever performance, snatches of delightful singing (unfortunately, and unnecessarily brief).

Plot: Paurel, the famous baritone, betrays as surprising an elasticity about the heart as about the larynx; his loves, like his songs, are cast in many keys. But, as with most philanderers, when finally he falls in love, the fall is a heavy one. Diana, whose sole aim it is to make a career in opera, meets Paurel, who, employing his usual tactics, offers to assist her in realising her ambition. He quickly discovers that she is "different." Their engagement surprises the musical world. Later, when they appear in opera together for the first time, Paurel is attacked by sudden illness and his understudy, Carlo—for many years deeply attached to Diana—is called upon.

Paurel later discovers that his singing career is ended, but his prospects of happiness in love are completely sufficient to console him. Carlo, however, tells him that Diana has never really cared and that she is merely sacrificing herself out of gratitude.

Paurel tests her and, realising that her heart is in fact given to Carlo, brings the two together.

The fadeout reveals the old Paurel—paying honied compliments to a lady admirer over the telephone: "You must come to dinner with me, angel. You were the only woman whose lips ever thrilled me." So the old story begins all over again.

Comment: The success of this film is due more to faultless casting and acting than to anything else, for there is but a slender story, and such story as there is has been told again and again—though never more appealingly.

Menjou is equally charming whether as philanderer or sincere lover, walking through the story with an easier grace than ever he did before. His facile love making and his frequent outbursts of temperament, no less than his complete self abnegation in the finale, will make this film one of powerful feminine interest. There are also snatches of fascinating music, though, unfortunately, these are so brief as to tend to lose point. Here, for once, is a case of opportunity missed, for whereas Hollywood is at pains to make excuses for the most banal of musical and song interludes, this story provided greater scope for the exploitation of operatic numbers than was taken advantage of. However, the picture, while not of super proportions, is unflaggingly bright, and from start to finish provides entertainment that will stand up to feature demands in almost any theatre anywhere.

Acting: Menjou at his best, which is saying something; delightful work from Baclanova as a vampish opera singer of *passe* tendency. Irene Dunne falls slightly short of the exquisitely beautiful girl who made

Paurel her slave. Good supporting performances from Cliff Edwards, Ernest Torrence (as Paurel's confidant and servant) and Rosco Ates.

Production: Attractive settings aboard a liner and in the opera house supplement adequate mountings in more ordinary domestic interiors.

Sound: Slightly inconsistent, but mainly good.

"Son of India"

(Western Electric on Film.)

Offered by: *Metro-Goldwyn-Mayer.* **Directed by**: *Jacques Feyder.* **Length**: 6,589 *feet.* **Certificate**: *U.* **Release Date**: *March, 1932.* **Type**: *Romantic Indian drama from novel by F. Marion Crawford.* **Cast**: *Ramon Novarro, Madge Evans, Conrad Nagel, Marjorie Rambeau, C. Aubrey Smith, John Miljan.*

IN BRIEF: **Pleasing story of romance in India, well played, effectively mounted and with general popular appeal. A story of young love restrained by the barriers of race. A production of great charm.**

Suitability: Sound attraction for good class houses.

Plot: A wealthy Indian jewel merchant, travelling with his son, is surprised by a troop of bandits, killed and robbed. His son, Karim, is hidden by a holy man to whom the father, before his death, had entrusted a valuable diamond. The boy escapes to Bombay, where he offers the diamond for sale. A dishonest dealer accuses him of theft, but his innocence is proved by the evidence of an American gentleman who happened to be in the jeweller's shop. To this man Karim vows eternal gratitude. Established as a wealthy jewel merchant, Karim meets Janice, a beautiful American girl, and they fall deeply in love. In spite of the protests of her mother and friends, Janice makes up her mind to defy convention by becoming Karim's wife. Her brother, who is sent for, turns out to be the American who had saved Karim from imprisonment and poverty. In order to keep his oath of gratitude, Karim gives way to the brother's appeal and sacrifices his love.

Comment: Freely adapted from "Mr. Isaacs," the novel by F. Marion Crawford, which first assured his success as a writer of romantic fiction, this film contains every element of popular appeal. The love story of two handsome young people held apart by racial prejudice is treated with simple sentiment, mingled with a pleasant humour. Though it seems inevitable from the first that the course of their true love will not run to the conventional end, their fate will be felt with pity but no excessive heart burning on the part of the audience. One feels that both are sufficiently young and attractive to find speedy consolation among their own people. Picturesque settings and some exciting events, including a raid by Indian bandits, an elephant running amok and despatching the villain and an effective tiger hunt are additional attractions to a story of pretty sentiment and definite interest.

Acting: Ramon Novarro, looking very handsome in his fine Indian dress, plays with charm and sincerity, with a pleasing undertone of quiet humour. Madge Evans is excellent as the American heroine and good support is given by Marjorie Rambeau as her mother, and by Conrad Nagel, C. Aubrey Smith, John Miljan and others in very slight parts.

Production: The settings are handsome, the Indian atmosphere is sufficiently effective and the photography of first class quality.

Sound: The recording is admirable in every respect.

"Danger Island"

Western Electric Sound on Film.)

Offered by: *Universal.* **Directed by**: *Ray Taylor.* **Length**: 12 *Two-Reel Episodes.* **Release Date**: *October, 1931.* **Certificate**: *U.* **Type**: *Serial melodrama.* **Cast**: *Kenneth Harlan, Walter Miller, Lucille Brown, Tom Ricketts, W. L. Thorne.*

IN BRIEF: **Sensational story of search for deposits rich in radium on a tropic island, with dangers innumerable and much treachery.**

Suitability: Most excellent for houses where serial dramas are popular.

Selling Angles: The high standard of acting and the artistic and realistic production.

The Film: CHAPTER I. "The Coast of Peril." 1,817 feet. A professor has discovered a pitch-blende deposit rich in radium, but savages attack him and he is wounded. His daughter and her uncle, alarmed through lack of news, accept a friend's offer of his yacht, and an expedition is equipped. She finds her dying father and he gives her a chart.

CHAPTER II. "Death Rides the Storm." 1,586 feet. The friend succeeds in hiding his evil designs and the girl hands him the chart. The young captain of the vessel falls in love with her and distrusts the plausible villain. In a tropical storm all narrowly escape death.

CHAPTER III. "Demons of the Pool." 1,819 feet. The ship reaches the island port. Between the young captain and the false friend there is an open breach. At a dance hall and inn the latter arranges with the half-breed proprietor to sweep away the man he dreads. A ferocious fight takes place. The captain falls into a pool of alligators.

Comment: This serial is well directed, acted and staged, and though constructed on conventional lines, must be pronounced admirable of its type. Not only is it a picture of vigorous action, picturesque setting and end of chapter thrills, but has real dramatic value, and in the three episodes trade shown cannot be said to violate probability.

"The Hunchback of Notre Dame"

(Western Electric on Disc.)

Offered by: *Universal.* **Directed by**: *Rupert Julian.* **Length**: 6,917 *feet.* **Release Date**: *Immediate.* **Certificate**: *A.* **Type**: *Spectacular melodrama adapted from Victor Hugo's famous novel.* **Cast**: *Lon Chaney, Patsy Ruth Miller, Norman Kerry, Kate Lester, Ernest Torrence, Brandon Hurst.*

IN BRIEF: **Re-issue of the remarkable silent film, reviewed in "The Bioscope" of November 29, 1923, with synchronised music and sound effects added. The outstanding performance of Lon Chaney and the magnificence of the settings are the chief items of interest to present-day cinema-goers.**

Suitability: Good popular appeal.

Selling Angles: Lon Chaney's performance, settings, love story, big crowd scenes.

The Film: A lapse of eight years has left its mark on what was undoubtedly the most outstanding film of 1923. Descriptive, over lengthy and frequent sub-titles are apt to prove irritating to the audience of to-day, though it is perhaps in the acting of most of the cast that one realises to the full extent the advance of technique during the intervening years. In this respect the film appears at times slow and over melodramatic.

The story lends itself to the addition of sound with the many and varied mob scenes, and that added here will be found to be very effective. It is somewhat inconsistent, but on the whole a creditable effort in post production sound effects.

The high lights of the film cannot fail to still make a big impression on popular audiences, the truly remarkable performance by Chaney as the grotesque, mis-shapen dwarf who gives up his life for the girl who befriended him, and the colossal scale of the settings.

Short Features

"**MODELS AND WIVES**" (*Universal*). (Sound on film.) Length: 1,866 feet. Release date: Not fixed. Certificate: U. Charlie Murray and George Sidney find themselves partners in a lingerie business, but spend most of their time hiding the models from their jealous wives. Some good knockabout stuff, which will make a general appeal.

"**STRANGE AS IT SEEMS**" (*Universal*). Length: 921 feet. Release date: October 12th. Certificate: U. A particularly interesting number shows us a totem pole erected by a lone Indian, a Hollywood baseball team composed of women, the realisation of an old cobbler's weird dream, a collection of antique motor-cars and a native of the South Seas spearing an octopus and various kinds of fish and eating them while practically alive.

"**THE STONE AGE**" (*Universal*). (Oswald Cartoon.) Sound on film. Length: 558 feet. Release date: Immediate. Certificate: U. Oswald as a lover who brings a little stoneware into action to influence the maidens of his choice. A little vulgar at times, but quite amusing.

"**THE LAND OF THE MAHARAJAHS**" (*M.-G.-M.*) (Jane A. Fitzpatrick's Travel Talks.) Length: 880 feet. Release date: Not fixed. Certificate U. The traveller takes us to India and shows us the glories of the palace owned by the Garkwar of Baroda and the impressive parades of his gaily caparisoned elephants. Habits and customs of many of the poorer classes are also included. A very interesting and magnificently photographed short.

"**COME CLEAN**" (*M.-G.-M.*). Length: 1,878 feet. Certificate: U. Release date: Not fixed. Laurel and Hardy rescue a lady from drowning and then find great difficulty in getting rid of her without involving themselves with their wives. Amusing knockabout farce, certain of popular appeal.

"**FIRST TO FIGHT**" (*Universal*). Length: 3,100 feet. Release date: Not fixed. Certificate: U. Slim Summerville, Eddie Gribbon, Eleanor Hunt. The practical jokes and rivalry between the lanky bugler and the burly sergeant continue, though both are now in the Marines. A pretty nurse is the bone of contention, and the slim one's constant desire is to be taken to hospital. A certain laugh raiser at popular halls.

"**BIRDS OF A FEATHER**" (*Ideal*). Sound Cartoon. Length: 743 feet. Release date: Not fixed. Certificate: U. Walt Disney, Silly Symphony. Extraordinary proceedings among the feathered tribes. Unusually ingenious and amusing work, especially an aerial combat, with defeat of rapacious eagle. Admirable anywhere.

"**THE STRANGLER**" (*Ideal*). Mystery drama. Length: 1,041 feet. Release date: Not fixed. Certificate: A. Based on story by W. J. Burns, U.S. Secret Service. A young wife is strangled while standing by her sitting room window. Her husband is suspected, but proved innocent. Good sensational short for the masses.

"**THE DELIVERY BOY**" (*Ideal*). Sound Cartoon. Length: 754 feet. Release date: Not fixed. Certificate: U. Walt Disney. Mickey Mouse and his Minnie cause much amusement, the former with a delivery van, the latter with the family washing. Clever work, certain to please.

"**THE MOOSE HUNT**" (*Ideal*). Sound Cartoon. Length: 678 feet. Release date: Not fixed. Certificate: U. Walt Disney. (Powers Cinephone.) With a faithful bloodhound, Mickey Mouse goes hunting. Brilliant cartoon work.

"**THE TRIANGLE MURDER**" (*Ideal*). Mystery drama. Length: 1,030 feet. Release date: Not fixed. Certificate: A. Based on true narrative from case book of W. J. Burns, U.S. Secret Service. Blackmailers threatens their victim that he will die at 11 o'clock. Though in his study, with detectives and others, he falls dead. An excellent thriller for popular houses.

"**MY OLD CHINA**" (*Ideal*). Length: 3,237 feet. Release date: Not fixed. Certificate: U. Gainsborough burlesque. Clifford Heatherley, Reggie Gardiner, Frank Stanmore, Constance Carpenter. A girl and her lover, while on a Cook's tour, fall into the hands of bandit Chinese. Pleasing music. Clever acting. Satisfactory production. Good photography. Slight abbreviation advantageous.



Angela Joyce in Ideal Sound Cinemagazine has discovered that strawberries and cream (applied exteriorly) preserves beauty

"French Leave" to "Viking"

Sterling's Anniversary

Last night's (Tuesday) trade show of "The Viking" at the Prince Edward Theatre marked the first anniversary of Sterling Film Co., Ltd., for it was exactly a year ago that their first film was presented at this theatre. The impression then made that the organisation was likely to achieve a distinctive place in the British film industry has been fulfilled to a very remarkable degree.

It must be regarded as a personal tribute to those responsible for its policy and direction that Sterling Film Co., Ltd., have reached their outstanding position in this short period. The record of distinguished and successful productions showing the keen interest that exists in the Company's activities are probably unique.

Sterling opened their offensive on August 20, 1930, also at the Prince Edward, with "French Leave," which was very well received.

Strawberries and Cream!

Angela Joyce, a lovely representative of the younger school of film actresses, figures in an amusing and novel sequence which is appearing in a forthcoming Ideal Sound Cinemagazine.

Miss Joyce is shown demonstrating a strawberry-and-cream face pack, a "delicious" beauty treatment which has been ingeniously filmed with due regard to its unusualness.

United Artists Retain Columbia

Impressive Line-Up For New Season

That United Artists will continue to distribute Columbia Pictures is the announcement made by Joseph Friedman, their London representative, by an arrangement just completed with Murray Silverstone, of United Artists. With the announcement of its 1931-1932 programme, Columbia also makes public several changes in its sales policy.

Columbia now offers for the coming year a line-up of 26 major productions to be known as "The Showmanship Group," supplemented by two series of outdoor action dramas, and a group of shorts.

Because of the great audience and box-office demand for several stars and directors now under the Columbia banner, a number of productions built around these personalities will be included in the group of 26 major productions. Listed among these productions are: *two* vehicles starring Barbara Stanwyck, *three* productions starring Jack Holt alone, *one* feature co-starring Holt and Ralph Graves, and *one* super-feature to be offered as a Frank Capra production.

The list of twenty-six feature length productions to be released by Columbia Pictures during the new season follows:—

A Frank Capra production (untitled); a Frank Capra-Barbara Stanwyck production, as yet untitled, written especially for Miss Stanwyck by Frank Capra, and directed by him. A Jack Holt-Ralph Graves production reuniting the famous buddies.

Two Edgar Wallace stories, selected from the prodigious list of the world's greatest mystery writer, are "The Jail Breaker" and "The Feathered Serpent." "Shopworn," a human interest drama, stars Barbara Stanwyck.

"In the Secret Service" stars Jack Holt in a role entirely different from anything he has ever done. "Pagan Lady," William Du Bois famous stage play, will star Evelyn Brent under the direction of John Francis Dillon. The supporting cast boasts of such names as Conrad Nagel, Charles Bickford, Roland Young, William Farnum, Gwen Lee, Lucille Gleason and Leslie Fenton. "The Men in Her Life," by Warner Fabian, tells a story of a girl's struggle to adapt herself to the new moral code.

"Guilty Generation" is a drama from a new and romantic angle from a successful stage play. "The Halfway Girl," a sophisticated story of Broadway night club life, is written by a newspaper man whose beat was Broadway and its show places. "The Final Edition" unfolds its action against the kaleidoscope background of a great newspaper. "Love Affair," a story by Ursula Parrott, was included immediately upon publication in the Anthology of the World's Best Short Stories.

"The Master Mind" will serve as a vehicle for a noted character actor. "Hollywood Speaks" will tell the inside story of the glamour of movieland. "Then Hell Broke Loose" is an action picture set in the picturesque world of the clipper ships and featuring a prominent man star.

"Blonde Baby" will feature Jean Harlow. "Vanity Street" is from the short story "Park Avenue," by Fannie Hurst. "The Substitute Wife," a story of mystery and adventure, will serve as a vehicle for a well-known woman star.

"Unwanted" is a tense mystery drama, which will feature a prominent character actor. "The Artist's Model" tells the highly dramatic tale of a disillusioned artist and a beautiful girl.

Two "True Story" productions bring to the screen two stories from real life, of the type which have given the confession magazine the leading periodical circulation in America. "Zelda Marsh," the best seller, by Charles G. Norris, will feature a well-known feminine star.

The following two series of outdoor thrillers will supplement the 26 features: Eight Buck Jones, presenting the popular Western star and his horse, Silver; eight Tim McCoy in an entirely different group of action pictures—a fast moving series of human dramas of the colourful West.

To supplement its various long feature groups, Columbia will again offer a diversified line-up of single-reel shorts.

Unsolicited Praise

Success of New Fuller Vehicle

London release this week of "Old Soldiers Never Die," Wardour Films' latest comedy hit, starring Leslie Fuller, has brought forth, only one day after its initial presentations, a pæan of unsolicited praise from exhibitors in all parts.

First to report capacity business was Sam Berney, whose audiences at the Coliseum, Harrow Road, rocked the building. The Bruce Grove Cinema, Tottenham; Pavilion, Clapham; Hippodrome, Croydon; King's, Wimbledon, and the Kingsland Empire are but a few of the theatres which have exhibited "Old Soldiers Never Die" to their great satisfaction.

The manager of the Coronation, Manor Park, stated "This film should be silent, for it provokes so much laughter that the audiences have not recovered in time to hear the lines!" This opinion is endorsed by the Bedford, Camden Town.



Constance Bennett and Raymond Milland in "Bought," which Warner Bros. will trade show at the Prince Edward on Wednesday, August 26th, at 8.30 p.m.

Legal and Financial News

New British International Issue

"No Offer to General Public"

John Maxwell, presenting the Annual Report and Balance Sheet of British International Pictures—reported upon in detail last week—to the shareholders of the company, announced that "in order to provide for the development of the business the directors proposed to issue the 1,000,000 5s. Ordinary shares at present unissued. They would be offered, at par, only to the shareholders of the Company and at an early date. It was not proposed to underwrite the issue or to offer it to the general public, as the directors and their friends would take up any shares not applied for." This confirms a forecast made in The Bioscope several months ago.

Dealing with the accounts for the past year, Mr. Maxwell said that after applying the proceeds of a recent sale and taking into account the depreciation reserve of £50,000, the net book value for all studios and plant was approximately £250,000. That figure was much less than their real value and they had there what was sometimes called a secret reserve of at least £100,000. Film production stock showed an increase of about £50,000 which was comparatively small in view of the relatively greater increase in the quantity of the output. They had completed the writing off of all values of silent and part-dialogue films.

While he believed, from letters that had reached him, that many shareholders would like larger dividends, the directors felt that the course they were pursuing of making substantial appropriations for reserves, was in the best interests of the Company. Their reserves now exceeded 50 per cent. of the issued Ordinary share capital.

The general prospects of the Company were very good. British pictures generally were meeting with a very favourable reception. The best evidence of that was the very substantial profits made by their subsidiary company, Associated British Cinemas, Ltd., which filled a large proportion of its programmes with British pictures.

He had been interested to find out that the gross turnover which British International Pictures, Ltd., had from film production. During the first three months of the current financial year their gross turnover had exceeded £250,000, or at the rate of £1,000,000 per annum. That was exclusive of dividends on investments, studio rentals and other extraneous income, and it was a satisfactory state for a company which was now holding only its fourth annual meeting. It meant, in effect, that they were collecting and retaining in this country to create useful employment £1,000,000 yearly of revenue from film rentals and sales which would otherwise have gone abroad.

The Report and Accounts were adopted.

At a subsequent meeting of A.B.C., Ltd., the report and accounts of that Company were also adopted.



Barbara Stanwyck in "Night Nurse," Warner and Vitaphone feature for presentation at the Prince Edward Theatre on Friday next, August 21st, at 3

CARBON SPECIALISTS CREDITORS' MEETING

Under the Companies Act, 1929, a meeting of the creditors of Carbon Specialists, Ltd., will be held at 8-9, Great Chapel Street, Oxford Street, W.1, on Friday, August 21st, at 2.30 p.m.

SATISFACTIONS

Coronet Cinema (Small Heath), Ltd.—Satisfaction registered July 24th, all moneys, etc., registered July 11, 1922.

Lyceum Cinema (Moldgreen), Ltd.—Satisfactions registered July 24th, £2,000 and £1,240, registered August 4 and December 14, 1922.

Bradford Theatre Royal Picture House, Ltd.—Satisfaction registered July 24th, £500, part of amount registered September 9, 1922.

Gosta Green Pictures, Ltd., Birmingham.—Satisfaction registered July 22nd, £2,000 (mortgage), registered November 3, 1923.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations :—

Name.	Value.	This Week.	Last Week.
A. P. P. H.	ord. £1	16/9	16/–
Assoc. Talking Pics.	....	2/–	1/6
Assoc. British Cinemas	....	4/4½	5/3
Do.	pref. £1 f.pd.	16/–	—
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/–	6/–	5/9
Do.	pref. £1	18/9	18/6
Brit. Instr.	ord. 10/–	2/6	2/6
Do.	def. 1/–	—	—
Brit. Lion	def. 1/–	–/3	–/3
Do.	pref. £1	3/9	3/9
Brit. Filmcraft	ord. 5/–	—	—
Brit. & Dom.	def. 1/–	–/6	–/4½
Do.	ord. £1	4/–	3/3
Brit. Screen Prod.	5/–	—	—
Brit. & For.	ord. 5/–	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/–	—	—
Denman P.H.	£100 7% deb.	94	94
,, Con.	,,	89	90
Gaumont Brit.	ord. 10/–	10/9	10/4½
Do.	7½% £1	16/–	16/–
Gainsborough	ord. £1	8/–	7/–
Do.	def. 1/–	–/7½	–/5¼
Gen. Theatre	pref. £1	7/6	7/6
Do.	6½% deb.	70	70
Met. Cinema....	ord. 10/–	—	—
Do.	def. 1/–	—	—
Movie Colour	....	–/7½	–/7½
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	–/6	–/6
Do.	def. 1/–	–/1½	–/1½
New Era N.P.	ord. £1	—	—
Do.	def. 1/–	—	—
P.C.T. Cons....	7% £1	19/3	19/6
P.C.T.	"B" £1	18/1½	18/6
P.C.T.	7½% pr. or. £1	15/3	14/9
Stoll Th.	ord. 5/–	—	4/3
Tussaud's	£1 pref.	26/3	25/9
Do.	def. 1/–	5/–	4/–
United P.T.	£1	1/6	1/6
Do.	7% deb.	79	80
Union Cinema	def. 1/–	—	—
Do.	10% 5/–	1/–	1/–
Welsh-P'rson-Elder	8% £1	–/4½	–/4¾
Do.	ord. 1/–	—	–/¾

New Companies Registered

LYCEUM (NEWPORT), LTD.—Private company. Registered August 6th. Capital £1,500. Objects : To acquire a lease of the Lyceum Theatre, Newport, Mon. ; to adopt an agreement with A. C. Mitchell, Elizabeth Parfitt, F. Akenhead, S. Cooper and Rosa Cooper ; and to carry on the business of theatre, music-hall and cinema proprietors or agents, etc. The directors are : S. Cooper, The Meadows, Glasllwch Lane, Newport, Mon., theatre proprietor (first chairman) ; H. J. Petty, Richmond House, Cross Hands, Newport, Mon., solicitor ; F. Norman-Wright, Oxford Mansions, Oxford Circus, W.1 (all permanent). F. Norman-Wright is the first managing director. Solicitors : Moxon & Petty, 5, Commercial Street, Newport, Mon.

COSY THEATRE (WEST NORWOOD), LTD.—Private company. Registered August 7th. Capital £500. Objects : To acquire the Cosy Theatre, Knights Hill, West Norwood, together with the goodwill of the business carried on by A. G. Smith, and to carry on the business of cinema, picture palace, theatre proprietors, etc. The first directors are to be appointed by the subscribers. Solicitors : Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C.2.

COSY THEATRE (RAYLEIGH), LTD.—Private company. Registered August 8th. Capital £500. Objects : To acquire the lands and premises known as the Rayleigh Cinema at Rayleigh, Essex, together with the goodwill of the business carried on there by C. J. Hubble. The first directors are to be appointed by the subscribers. Solicitors : Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C.2.

S. S. BLYTH KINEMAS, LTD.—Private company. Registered August 8th. Capital £2,000. Objects : To acquire the business of a picture hall proprietor now carried on by Solomon Sheckman (formerly by R. Reay) at Blyth, Northumberland. The directors are : S. Sheckman (permanent managing director and chairman), 6, Percy Gardens, Tynemouth ; L. Sheckman, 13, Railway Terrace, North Shields ; R. G. Cohen, 6, Bolton Terrace, Newcastle-on-Tyne. Solicitors : Hoyle, Richmond & Aynsley, Newcastle-on-Tyne.

CHEADLE PICTURE PALACE, LTD.—Private company. Registered August 5. Capital £1,000. Objects : To carry on the business of cinema, theatre, music, concert and dance hall proprietors and managers, etc. The directors are : E. O. Foster, Harewood Park, Cheadle, Staffs. ; W. R. Alcock, Stafford House, High Street, Cheadle, Staffs. Secretary : F. Jones. Solicitors : Blagg, Son & Masefield, Cheadle, Staffs. Registered office : The Picture Palace, Watt Place, Cheadle, Staffs.

LICHFIELD CINEMA, LTD.—Private company. Registered August 1st. Capital £20,000. Objects : To acquire the lands, hereditaments and premises in Lichfield, and to construct, equip, maintain and carry on a cinematograph theatre. G. Elvins signs documents as director. Solicitors : Reynolds & Co., 10, Newhall Street, Birmingham. Registered office : 47, Temple Row, Birmingham.

BRITISH TRADE ENTERPRISE FILMS, LTD., was registered as a public company on July 23rd with a nominal capital of £100. The objects are to carry on the business of film producers in all its branches. The directors are :—A. H. Arch, 12, Clarendon Road, Harrow, film director ; H. T. Fenn, 52, Woodstock Road, Bedford Park, W., surveyor. Secretary : G. L. Logan, 33, Fleet Street, E.C.

SLADE LANE SUPER-CINEMA, LTD.—Prospectus only filed on July 21st of a company proposed to be registered under the above title, with a capital of £18,000, to acquire certain freehold land, with freehold shop and land adjacent thereto, in Slade Lane, Longsight, Manchester, and to erect thereon a modern cinema. The proposed directors are :—Councillor J. Toole, J.P., M.P., Longford House, Longford Place, Victoria Park, Manchester (chairman) ; W. Booth, Addison Terrace, Victoria Park, Manchester, solicitor ; E. A. Cohen 5, Victoria Road, Withington, managing director (Chairman of Levenshulme Danse de Luxe) ; A. Cohen, Imperial Buildings, Oxford Road, Manchester (director of Levenshulme Danse de Luxe). Solicitor : W. Booth. Secretary and office : J. C. Chapman, A.C.A., Hollins Chambers, 64a, Bridge Street, Manchester.



A striking scene from First-National-Pathe's new drama of espionage, "Men of the Sky," which is to be trade shown at the Prince Edward Theatre on Thursday, August 27th. Jack Whiting (centre) and Irene Delroy are starred

First National's New Air Drama

Alfred Green Directs "Men of the Sky"

A drama in which the friends of the morning become enemies ere night fall, due to the plunging of their respective countries into war, is unfolded in First National's "Men of the Sky," specially written for the screen by Jerome Kern and Otto Harbach, who adapted to the screen such popular successes as "Sunny," "Sally," "No, No, Nanette," "Song of the Flame" and "Showboat." It is directed by Alfred Green, who directed "Disraeli," "The Green Goddess" and "Old English."

The cast of "Men of the Sky" is one of exceptional interest, as it includes Bramwell Fletcher, the British juvenile, recently seen to advantage in "The Millionaire" and "Svengali," John St. Polis, whose screen successes go back to his remarkable performance in "The Four Horsemen of the Apocalypse," Otto Matiesen, the Danish actor, and Lottie Loder, who went to America from Vienna. The leading roles are played by Irene Delroy and Jack Whiting, while Frank McHugh, the inimitable character comedian has a part which is stated to display his talents to great advantage.

The story takes the beholders from the military headquarters in Paris, through plane-darkened skies to the heart of Germany's military activities, and finally brings the hero and heroine face to face with the firing squad, and the ignominious death that awaits all who serve their country in disguise.

"Men of the Sky" will be trade shown at the Prince Edward Theatre on Thursday, August 27th, at 3 p.m.

Big Story for Dorothy Mackaill

"The Reckless Hour" Trade Show

Great Britain may claim to have given Hollywood its greatest mistress of screen technique in the perennially popular Dorothy Mackaill, who is once again permanently and exclusively established under the First National banner, where she has reigned as a star for a period far exceeding that of any other performer in a similar capacity for any one company.

When first plans were evolved for the securing of Miss Mackaill's services for First National's 1932 programme, many extremely important stories were considered. Outstanding among them is "Ambush," the famous play by Arthur Richman. This has now been produced at Burbank, where the title has been changed to "The Reckless Hour."

In accordance with the new policy instituted at Burbank, where fewer pictures are being made at one time, thus permitting the employment of only the best talent in each cast, "The Reckless Hour" will have, in addition to the star, two big leading men in Conrad Nagel and H. B. Warner, as well as Walter Byron, Joan Blondel and Dorothy Peterson.

"The Reckless Hour" will be trade shown at the Prince Edward Theatre, at 3 p.m. on September 3rd.

Business-Like Gangsters

Huston as Commercial Napoleon

The extraordinary progress of a man, whose iron personality and appetite for power and profit help him to build up an enormous business by a system of tribute-levying, is unfolded in the new First National and Vitaphone drama "The Ruling Voice."

Burbauk studios have lavished exceptional thought on this amazing drama, which tells of an entirely new type of corruption that is possible under certain conditions in modern commerce. It is a story that deals primarily with the juggling of milk prices, and Walter Huston, who has distinguished himself in a variety of strong roles, bring to the screen an altogether unique type of rogue. He is seen as a business genius who, unable to reap just profits from his business by honest means, is forced to adopt the unscrupulous tactics of his rivals.

He loves his daughter tenderly, and she learns of his dishonest dealing. Her love is far more desirable than power, but by this time his business has reached dimensions beyond his control. He is auxious to call off the war, but his fellow directors refuse to allow him to back out, and the war proceeds.

According to those who have already viewed the production, Huston gives the picture the portrayal of his career. Not only does he enact the outward characteristics of his role, but succeeds in conveying the mental phases through which his character passes.

Loretta Young has the feminine lead, and Dudley Digges, a British actor, is another important member of the cast as Huston's shifty lieutenant. David Manners, Doris Kenyon and John Halliday have other roles.

Trade show of "The Ruling Voice" has been fixed for Tuesday, September 1st, at the Prince Edward Theatre.



During his recent visit to London, Dr. S. G. Bendien, the eminent Dutch cancer research worker, made a special talk film for "Pathetone Weekly," in which he discussed the possibilities of curing the disease



John Barrymore

George Arliss

Milder's Promise for 1931-2—

Warner Brothers to Offer More Pictures—"and Better"—

THE 1931-1932 production programme of Warner Brothers is announced by Max Milder, the company's managing director, who lays stress on the fact that "star values are dominant in the motion picture field to-day."

For this coming season he promises Warners have over fifty stars and featured players lined up for pictures. Such stars as George Arliss, John Barrymore, William Powell, Dolores Costello, Kay Francis, Barbara Stanwyck, Constance Bennett, Winnie Lightner, Bebe Daniels, Edward G. Robinson, Marian Marsh, James Cagney, Leon Janney, Chic Sale and Walter Huston, and others who will be presented in new Warner vehicles possess a following among the public which is of great value and significance. "We believe," says Mr. Milder, "that we are offering for 1931-1932 the most imposing and brilliant list of 'names' that any producing company has ever gathered together.

"Stories as well as Stars"

"Good stories are also of utmost importance. We now have the largest library of screen material by writers of recognised ability, who stand in the first rank as scenarists, dramatists and novelists, of any producing company.

"In players, stories, directors, technical operation and all other phases of motion picture production, we believe that our programme for 1931-1932 will set a new standard of excellence.

"Warners will produce 35 feature-length pictures during the coming season, including:—

Three pictures starring William Powell, one of the new Warner stars signed within the past few months. The first will be "The Road to Singapore," based on a play by Roland Pertwee. The second will be "Divorce Detective," from a story by Dashiell Hammett, author of "The Maltese Falcon," while several stories are under consideration for the third.

"Alexander Hamilton" will star that most distinguished of actors, George Arliss. This will be a screen version of the stage drama written by Mr. Arliss in collaboration with Mary P. Hamlin, and is to be the most ambitious production Mr. Arliss has yet undertaken for Warners. George Arliss will also be presented in "A Successful Calamity," a screen version of a successful play by Claire Kummer. This story of a middle-aged business man with a family of incorrigibles is particularly adapted to the star.

A John Barrymore starring vehicle, entitled "The Mad Genius," is based upon the famous play by Martin Brown. Marian Marsh, who played "Trilby" to Barrymore's "Svengali," has the leading feminine role.

Of three productions starring Barbara Stanwyck, the first is entitled "Night Nurse," and is an intensely dramatic rendition of the novel by Dora Macy. In support are Ben Lyon, Joan Blondell, Clark Gable and Charles Winniger. The other two vehicles selected for Miss Stanwyck are "The Purchase Price," a story by S. K. Morehouse of a girl who started in poverty and fought her way to a place in the sun, and "Betrayed," an adaptation of the play "Top of the Hill," by Charles Kenyon.



Bebe Daniels

William Powell

Constance Bennett and "Papa"

"Bought" will star Constance Bennett, with a supporting cast including Richard Bennett (her father in real life), who plays her father in this picture. Miss Bennett will also be presented in "The Dangerous Set," by Gregory Stone.

There are at least three starring vehicles for Kay Francis, of which "The Rich Are Always With Us" will be the first. "The Hungry Wife," an adaptation of Arthur Richman's sensational play, "Heavy Traffic," will be Miss Francis' second vehicle, and her third will be "Exclusive," a "modern woman" story by Carolyn Sharpe.

"Expensive Women" will mark the return to the screen of Dolores Costello. This is based on a novel, "The Passionate Sonata," by William Collison, to be published in the autumn.

Three Winnie Lightner pictures will include "Side Show," an original circus story by William K. Wells, who wrote "The Cock-Eyed World." Charles Butterworth is to co-star with Winnie Lightner. Next will come "Big Hearted Bertha," by Leona Wilkens.

Then there will be "Mr. Hercules," based on a story by Gwyn Evans, the Welsh author, and "Paid To Dance," by Arthur Caesar, a story of a Parisian gigolo.

Lew Ayres Again

"A Handful of Clouds" will star Lewis Ayres. Based on a story by Rowland Brown, it is a gangster melodrama. "The Public Enemy" traces the development of two youngsters in Chicago into hardened racketeers. Written by Kubec Glasmon and John Bright, ex-Chicago newspaper men. The leading role is played by James Cagney, supported by Edward Woods, Jean Harlow, Joan Blondell, Donald Cook, Beryl Mercer and Leslie Fenton.

"Pleasure First," by Marjorie Fischer, deals with the easy-going husbands and wives of to-day. "Honeymoon Hotel" is based on the story by Steuart M. Emery. "The Star Witness," another production about which most enthusiastic reports have been received is from a story by Lucien Hubbard, with Charles (Chic) Sale, Walter



Constance Bennett

Winnie Lightner

—'New Standard of Excellence'

—With Larger and More Varied Selection of Shorts

Huston, Sally Blane and Edward J. Nugent among the players.

"The Mouthpiece," by Frank Collins, is a story of a criminal lawyer who dominates many people in the underworld.

More Stage Successes

Then there are "The House of Seven Sins," a society drama by Nicholas Armand; "Man in the Case," a story by Harry Leason, of a man whose secret controlled the lives of an entire family; "Wings of the Sea," by Fred J. Russell, a yarn about the U.S. Naval Flying Service; "Society Lane," by Catherine E. Knox, a story of intimate life in wealthy circles of New York; "The Submarine Commander," by M. J. Jones, another naval adventure picture; "For Sale," a human story by Frederica Drescrau; "The Yankee Kid," by Booth Tarkington; "Larceny Lane," another story by Kubec Glasmon and John Bright; "Midnight Subway," by Owen J. Barnes; "The Green Cat," the screen version of the play by A. M. Willner and E. Rubricus, which scored a historic success on the Berlin stage; "Manhatten Nights," the book by William Almon Wolff which caused a general scramble of producers for the screen rights; "Beauty and the Boss," which is at present a title without a story. The missing plot will soon be found, however, for a contest is being conducted by "Photoplay Magazine" for a story to fit the title.

Vitaphone Shorts will also figure largely on the new programme, the most outstanding of which will be thirteen series, covering widely diversified subjects. Two of the series are far advanced in production. These are the Bobby Jones "How I Play Golf" Vitaphone Shorts, and the "Adventures In Africa" series of twelve two-reelers filmed by Wynant D. Hubbard, Fellow of the American Geographical Society and a noted traveller, author and authority on African wild life.

Robert L. Ripley, whose "Believe It Or Not" Vitaphone Shorts during the past season have proved so popular, has been signed for a new series of thirteen.

Vitaphone has also made a contract with Leon Schlesinger to produce another series of animated song cartoons with Bosko and Honey, so popular in last season's "Looney Tunes," of which there will also be thirteen more.

Leon Janney



Barbara Stanwyck

Dolores Costello





Ed. G. Robinson

Vitaphone Sport Films

Vitaphone will also present on the coming programme a new series of Ted Husing "Sportslants," consisting of thirteen one-reelers.

Vitaphone has also signed the noted globe-trotter, author and travel talk lecturer, E. M. Newman, to make a series of thirteen one-reel Globe Trotter World Travel Talks.

Booth Tarkington, whose series of the natural boy have won world-wide admiration, will bring some of his famous juvenile characters to the screen in a series of thirteen one-reel Booth Tarkington Juvenile Stories.

Then there will be the Pepper Pot Novelties —also thirteen in number—a melange of novelties, bits from old news reels, etc.

The final series of one-reelers will consist of "The Melody Masters"—seven band numbers, conducted by famous maestros of jazz, and six new "Nagger" comedies, starring Mr. and Mrs. Jack Norworth, whose "Nagger" series last season were so popular.

James Cagney



Marian Marsh

Then among the Warner two-reelers are the S. S. Van Dine Detective Stories, with a new detective character fresh from the imagination of the creator of Philo Vance. There are twelve in this series, and a popular star will be signed to play the role of Van Dine's new detective.

There will also be a series of twelve two-reelers entitled "Broadway Brevities," and a series of twelve "Big Star Comedies," with stars of the legitimate stage, of vaudeville and the screen.

"Formula is Right"

"Whatever lies behind the success of our company," concludes Mr. Milder, "I am convinced that it has not all been just an accident. Our formula must be right and the people supplying that formula know what they are about. Our greatest pictures will be those we will make next season."

Arliss as 'Rockefeller'

Story of Financier's Life Being Prepared

If present plans mature, George Arliss will portray John D. Rockefeller, sen., on the screen in a romantic epic of American business titled "Rockefeller."

A story of the famous financier's life is now being prepared by Lucien Hubbard, associate executive of Warner Brothers Pictures. When completed it will be presented to Mr. Rockefeller for approval.

The story is said to present in a graphic way the romance and human interest behind the formation of one of the biggest corporations in the world.

It is known that Mr. Arliss himself has long wanted to do such a story.

London Trade Show Diary

THURSDAY

"Broadminded" ..... F.N.P.
Prince Edward, 3

The inimitable Joe E. Brown's amusing adventures as a guardian to his "lady killing" cousin is the theme of his newest First National and Vitaphone comedy, "Broadminded," advance reports of which speak of it as being the funniest picture in which the star has yet appeared. Joe E. Brown's role is said to be even funnier than the previous characterisations in which this comedian has won his reputation, and a worthy successor to "Top Speed" and "Going Wild." It is to be trade shown at Prince Edward Theatre on Thursday, August 20th, at 3 p.m.

Seven Shorts ..... Ideal
Gaumont-British Theatre, 11

Ideal will screen seven shorts in the Gaumont-British theatre in Film House, at 11 a.m. to-morrow, Thursday.

FRIDAY

"Almost a Divorce" ..... W. and F.
New Gallery, 11

"Almost a Divorce," the British and Dominions picture, to be trade shown by W. and F. at the New Gallery, at 11 a.m. on Friday next, August 21st, was written and directed by A. Varney Serrao. Sydney Howard and Nelson Keys are the stars. Dickie (Nelson Keys), and Mackintosh (Sydney Howard) are great friends. The former's wife, who sees little of her husband, leaves him and an amiable aunt endeavours to effect a reconciliation at an hotel at Brighton. Like a spoil-sport Mackintosh follows and introduces a vamp into Dickie's suite before the arrival of his wife. Lots of good fun follows.

"Night Nurse" ..... Warner
Prince Edward, 3

Barbara Stanwyck's first starring picture under her new contract with Warner Brothers, "Night Nurse," which is based on the sensational novel of the same name by Dora Macy, will be trade shown at the Prince Edward on August 21st, at 3 p.m. It is said to be an intensely gripping melodrama of a side of life hitherto undepicted on the screen. It tells of a young girl who goes to a big city hospital unsophisticated and unused to the ways of the world, and who, as a result of her training, becomes a woman of character able to face the grave difficulties and dangers that befall her when she goes out on her first job as a fully trained nurse. Ben Lyon, Joan Blondell, Clark Gable and Charles Winniger are in support.

Two Vitaphone Shorts will be shown preceding "Night Nurse."

MONDAY

"Black Coffee" ..... W. and F.
New Gallery, 8.30

W. and F. are presenting "Black Coffee," at the New Gallery, at 8.30 p.m., on Monday next, August 24th, a Twickenham Film Studio production of a successful Agatha Christie murder mystery, with Austin Trevor and Adrianne Allen in the leads. Hercule Poirot, eminent French detective, sets himself to discover the thief of the formula of a high explosive. At a house party he gives all an opportunity to return the formula while lights are lowered. When these are renewed, the discoverer of the explosive is found dead. Poirot's deductions lead to a solution which surprises everybody. "The Lightning Flyer," with James Hall and Dorothy Sebastian, will also be shown.

TUESDAY

"High Stakes" ..... Radio
Prince Edward, 3

On Tuesday, August 25th, at the Prince Edward at 3 p.m., Radio Pictures are trade showing the screen version of the Willard Mack play, "High Stakes." This is a slick, sophisticated comedy-drama of the type in which Lowell Sherman has no peer. The story concerns a scheming woman (Mae Murray), who marries a millionaire (Edward Martindel) many years her senior. Her intentions of future alimony are frustrated by the seemingly drunken playwright brother of the millionaire (Lowell Sherman), who exposes the scheme by pretending he is recounting the plot of an imaginary play he is about to write.

"The Double Adventure" ..... Star
Rialto, 11

Malcolm Todd is the star of "The Double Adventure," a Pittaluga production, which Star Films will screen to the trade at the Rialto at 11 a.m. on Tuesday next, August 25th.

WEDNESDAY

Four Shorts ..... P.D.C.
Own Theatre, 3

P.D.C. will show four two-reel sound comedies in their Own Theatre on Wednesday next, August 26th.

"Bought" ..... Warner
Prince Edward, 8.30

"Bought!" the picture in which Constance Bennett makes her first appearance as a Warner star, will be presented to the trade at the Prince Edward on Wednesday, August 26th, at 8.30 p.m. It presents Miss Bennett in the role of a working girl who is sure that what she wants most of all from life is wealth, position, luxury—all the refined amenities of existence. She utilises both her brains and her beauty to secure these for herself, but when they are practically within her grasp discovers that she is worshipping false gods, and that friendship, kindness and love are things of greater worth and make for far greater happiness. Richard Bennett, father of the star, Ben Lyon, Raymond Milland, Dorothy Peterson, Arthur Stuart Hull, Doris Lloyd and Mae Madison are in the support.

Three Vitaphone Shorts will be shown preceding "Bought!"

"Three Who Loved" ..... Radio
Prince Edward, 3

Betty Compson, Conrad Nagel and Robert Ames are at the head of "Three Who Loved," which Radio Pictures are showing on Wednesday, August 26th, at the Prince Edward at 3 p.m. The story concerns two bank clerks, John, ambitious, and Phil, easy-going and dissolute. Phil comes between John and his girl, Helga, and, to realise his ambition, John steals some bank money, letting Phil take the blame. John and Helga marry, but the man is haunted with the wrong he did his pal, so much so that he is on the point of confessing, when Phil breaks prison and is shot in escaping, leaving the way clear for happiness.



Irene Delroy as seen in F.N.P.'s new drama "Men of the Sky," due for screening at the Prince Edward Theatre on Thursday, August 27th

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

THURSDAY, AUGUST 27

Travelling Husbands, Wot a Night, Clean Up on the Curb (Radio), Prince Edward.

Defenders of the Law (W. & F.), New Gallery.

Men of the Sky (F.N.P.), Prince Edward.

FRIDAY, AUGUST 28

Madame Julie, Mickey's Rebellion, (Radio), Prince Edward.

Maid To Order (Sterling), Phoenix.

MONDAY, AUGUST 31

Cinemagazine No. 270, The Cowcatcher's Daughter, A Scotch Highball, The College Racket, Cinemagazine No. 271, Lure of Hollywood (Ideal), Gaumont-British Theatre.

TUESDAY, SEPTEMBER 1

The Lovelorn Lady (Wardour), Hippodrome.

SAYING IT — WITH PICTURES

BIOSCOPE ART SECTION STILLS FROM FORTHCOMING BOOKINGS —

SAYING IT WITH PICTURES

BIOSCOPE ART SECTION STILLS FROM FORTHCOMING BOOKINGS —

"Almost a Divorce" From W. & F.





SYDNEY HOWARD
and
NELSON KEYS

FROM W. & F. the trade will welcome a new British and Dominions comedy, "Almost a Divorce" which is to be presented at the New Gallery on Friday morning.

Dorothy Mackaill's New One



Scenes from "The Reckless Hour," a new First National production, starring Dorothy Mackaill, supported by Conrad Nagel, Walter Byron and H. B. Warner. To be trade shown at the Prince Edward Theatre on Thursday, September 3rd.

Two Offerings from Radio



"High Stakes" (pictures 1 and 2), featuring Lowell Sherman, Mae Murray and Edward Martindel, will be trade shown at the Prince Edward, on Tuesday, August 25th at 3. "Three Who Love" (3) will be shown on Wednesday, August 26th, same theatre and time. Betty Compson, Conrad Nagel and Robert Ames head the cast.

Marie Dressler in "Politics"

Delightful
M-G-M
Comedy





Marie Dressler as a municipal politician makes the feathers fly (literally) in this new M-G-M comedy "Politics," pre-released at the Empire this week. Supporting her are Polly Moran, Wm. Bakewell, Joan Marsh, Roscoe Ates and John Miljan.

W. & F.'s "Black Coffee"

Another Twickenham Mystery Story



"Black Coffee," another Agatha Christie mystery murder thriller from the Twickenham Film Studios, will be trade shown by W. & F. at the New Gallery, on Monday next, August 24, at 8.30 p.m. Austin Trevor and Adrianne Allen play the leads, supported by Elizabeth Allan, Richard Cooper and Philip Strange.

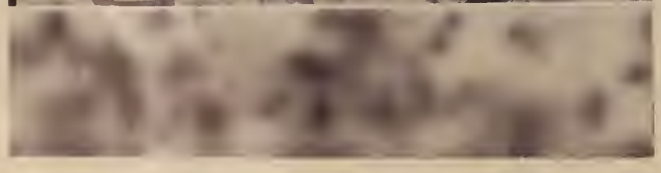
Fox's "Bad Girl"







SALLY EILERS
with
JAMES DUNN



JUST arrived in this country for early screening to trade viewers in London is the new Fox "human interest" picture "Bad Girl," in which James Dunn and Sally Eilers play the chief parts.

"The Lawyer's Secret" from Paramount









CLIVE BROOK
CHARLES ROGERS
and
FAY WRAY

TO be presented at the Plaza Theatre commencing next Friday (August 21), "The Lawyer's Secret," new Paramount offering, has a strong star cast, at the head of which are Clive Brook, Charles Rogers, Fay Wray, Richard Arlen and Jean Arthur.

Sterling's Arctic Drama



"THE VIKING"

Just presented to trade viewers by Sterling Films is Varick Frissell's remarkable film of arctic adventure "The Viking," which is fully reviewed on another page of this issue.

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Cinemas' Clean Bill

Officers of the Liverpool Health Committee systematically visit all cinemas to see that the means provided for the ventilation of the auditorium is in use, attention also being directed to the condition of the sanitary conveniences, provision of seats for the attendants, the general cleanliness of the premises, and the water supply. During the year, states the annual report of the Medical Officer of Health, 600 night visits were paid, and on each occasion the premises were found to be in a satisfactory condition. A day inspection is also made, so that closer attention may be given to the examination of the sanitary conveniences. In consequence of complaints of the atmosphere of certain cinemas, a detailed return of all cinemas in the city, indicating the temperature, ventilation and condition of the atmosphere, was submitted to the Health Committee. In a few instances the fans were found incorrect, but after a further visit had been made everything was found in a satisfactory condition.

Oldham Theatre Fire

A superintendent of Oldham Fire Brigade was watching the picture "Rain or Shine," at the Colosseum Theatre, Oldham, one evening last week, and was unaware, until an attendant told him, that a fire had broken out in the manager's office at the front of the hall. Mr. Ward (the manager) informed the audience of about 1,500 persons that there was a small fire and requested them to leave the building. Shows were resumed the following evening.

Electricity Charges in North Wales

There is a possibility of exhibitors in Bangor (North Wales) getting the option of a two-part electricity tariff, as an alternative to the present flat rate charges. The electrical engineer of the city has been asked to prepare a report on the effect of such an innovation.

Three Lighting Failures

Owing to a failure in the electricity supply, the shows at three Liverpool picture theatres were interrupted during the exhibition of the feature film late one evening last week. The theatres concerned were the Palladium, the Hippodrome, and the Olympia, which, except for the emergency lighting, were thrown into total darkness. After five minutes' interruption the current was restored and the programmes were resumed.

The Shows Go On

Alleging victimisation, the Municipal and General Workers' Union last week took strike action, by withdrawing its employees from the Grand and Palace Theatres, Nelson. This trouble had been brewing for some time and resulted from the dismissal of three employees from the Burnley Empire, which is also controlled by Federated Estates, Ltd. Endeavours were made to patch up the dispute, but the management took the precaution of preparing for a stoppage by engaging other employees to take the place of the strikers should they withdraw their services. The proprietors of the theatre deny that there has been any intimidation in compelling employees to withdraw from the union. So far as can be ascertained, the dispute has not had any adverse effect on the attendance at the theatres named.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Old People Entertained

On the invitation of the directors of Sidney Bacon's Pictures, Ltd., about 500 old people between the ages of 61 and 89 attended a special matinee at the Olympia Cinema, Newcastle-on-Tyne, last Thursday afternoon. The old folks were members of the All Saints Aged Peoples Association, and each one was the recipient of a small gift from the directors. This special matinee is an annual treat for these old people, which was originally inaugurated by the late Sidney Bacon many years ago and has been continued since his death as a mark of remembrance. Frank E. Franks, the well-known Tyneside comedian, attended the matinee on the invitation of Manager T. Moat, who was responsible for the arrangements.

Stars Not Known on Bench

That leaders of the legal fraternity of the City of Newcastle-on-Tyne seldom, if ever, attend cinema performances was admitted at the Newcastle Court last week, when in the course of a passage between the Magistrates' Clerk (Mr. J. Roberts) and a boy defendant charged with theft, Mr. Roberts expressed entire ignorance of the existence of Marie Dressler. Mr. Roberts admitted he had never seen a picture in his life, and Mr. P. L. Frankham, solicitor, who was connected with the case, also intimated that it was seven years since he saw a film.

Film Viewed by Council

A special performance of the film "Africa Speaks" was given at the Theatre Royal, Blyth, last Saturday for the benefit of the members of the Blyth Town Council, who had been specially invited by the management.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Carnival Committees

Preparations for the forthcoming Birmingham Cinema Carnival are going well forward. The date of this year's event, which will be held again at the Edgbaston Assembly Rooms, has been fixed for October 6th. There will, I understand, be no fancy dress competition, but there will be two bands engaged with the idea of running continuous dancing and a special entertainment in the form of a cabaret. Sub-committees have been formed as follows:—General Purposes: Bernard Cresswell, Chas. Sanders, and F. R. Dace. Catering: Lewin Samuels and A. W. Rogers. Entertainment: Bernard Cresswell, Bertram Burleigh, C. Holdstock and T. Mangan. Advertising: Chas. Sanders, F. R. Dace and Mervyn Yardley.

Peripatetic Rabbits

That golf is fast becoming the favourite pastime of renters and exhibitors in Birmingham and district is beyond doubt. To this end there has recently come into being a little school of enthusiasts under the title of "The Wandering Duds," who are to be seen on the course at the Lickeys, near Birmingham, at an early hour every Sunday morning. At the moment, I understand, the club is between 16 and 20 strong. Their weekly meeting is to decide who shall hold the "Duds' Cup" for the ensuing week. Their queer title, I am informed, arises from the fact that their work is of an itinerary nature, while their proficiency at the ancient art is questionable.

Taking the Kiddies Out

A happy little party of between 150 and 200 of the poorer children of the Aston district assembled at the Globe, Bartons Arms, Birmingham, on Wednesday afternoon for an outing to Yarningale Common, organised by Richard Holder, the go-ahead manager, in conjunction with the Aston Manor Lodge of the Order of Druids. Following tea, the party returned to the Globe, when each child was presented with a bag containing sweets and fruit. The special treat concluded on Saturday afternoon, when the children were further entertained to a special matinee through the generosity of the proprietor of the cinema, Lionel Lyons.

Fire in Projection Room

Shortly before the end of the matinee at the Carlton, Coventry, on Wednesday, fire broke out in the projection room, which, however, was confined to the department and was quickly extinguished. Between 500 and 600 ft. of film was, however, destroyed. There was no danger to the audience, who left the building quietly. The evening performance took place after only a slight delay.

New System at Dudley Port

The Victoria, Dudley Port, of which N. H. Dixon, of West Bromwich, is the proprietor, opens as a talking picture centre on September 3rd. The apparatus to be installed is a new system for Birmingham and the Midlands known as the "Verivox."

Alone, Alone, All, All Alone

The Coliseum, Willenhall, the remaining silent house in the town, reopened on Monday, August 17th, after being closed for a fortnight for alterations, reconditioning and redecoration.

Conference in November

A good deal of interest, not merely local, is likely to be aroused by the forthcoming conference in Birmingham arranged by the Birmingham Cinema Inquiry Committee. The conference is to be held on November 14th at the University, and some 500 delegates from the large towns and cities of England and Scotland will assemble under the chairmanship of Sir Charles Grant Robertson to discuss the influence of the cinema, with particular regard to the juvenile population. Invitations to attend and to speak have been addressed to several well-known people, and already Lovat Frazer, M.P., who has been prominent in putting questions in the House of Commons on this subject, and Dr. W. A. Potts, psychological expert to the Birmingham Justices, have promised to take part. Other acceptances are expected shortly. At the morning session reports will be received from the various towns in which similar work is being done to that in Birmingham, and the afternoon will be taken up by speeches, in which prominent public men and women will express their views. It is hoped that as a result of the conference steps will be taken to impress on the Government the need for the holding of an impartial inquiry.

R.C.A. on Lyons' Circuit

The Globe, Bartons Arms, which opened as a talking picture theatre on Monday with the new R.C.A. 8 apparatus, brings the whole of the Lyons' Circuit, with the exception of the Bull Ring Cinema, into the vogue of audible films. The Bull Ring house is announced to open also with the R.C.A. apparatus early in the coming month.

Not the Last

In a recent note in these columns I mentioned that there remained only one silent house in Birmingham—the Model Cinema in Coventry Road. This was an error, for it has since been brought to my notice that another house faithful to the silent drama is the Dudley Road Cinema, of which the directorate of the Stirchley Empire are associated. My apologies for the error.

Combined Outing

The first annual outing of the combined staffs of the Albion, Handsworth, and the Scala, Stourbridge, took place on Sunday to Symonds Yat, where, despite showers, a delightful day was spent. The trip was made by charabanc and the afternoon whiled away in sports. The Albion and Scala Theatres are under the control of George Hunter.

Sheffield and District

(Representative: George W. Hopkinson, 60, Peveril Road, Ecclesall, Sheffield, S.W.)

Lady Councillor's Lament

At the last meeting of the Sheffield City Council, Councillor Mrs. Moore was emphatically of the opinion that the Council's response to a recent invitation to attend a show at a local cinema should be chronicled in the minutes.

Referring to the fact that many members attended the showing of "Outward Bound," which a few weeks previously they refused to ban, she said, "Only the other week there were dozens of us visited a local cinema at the invitation of the manager, sent through the Town Clerk. It is only right that it should appear on the minutes that we accepted the invitation of 'So-and-so'." As Councillor Mrs. Moore did not propose any resolution, however, the matter did not go any further.

Presentation to Francis Harris

On his leaving the Albert Hall, Sheffield, to take up his new head office duties with Gaumont-British (as reported in THE BIOSCOPE last week), Francis Harris and Mrs. Harris received gifts from the Albert Hall staff. The ceremony took place in the lobby prior to the opening of the usual daily programme, the gifts being handed over by Mrs. A. Stephenson (supervisor of the staff). They consisted of a barometer to Mr. Harris and a silver boudoir clock for Mrs. Harris. The newly-appointed manager, Cyrus Garside, was among those present.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

False Alarm of "Fire"

The cool authority of the staff of attendants averted what threatened to be an ugly panic among an audience of nearly 2,000 people at the Majestic last Thursday. A member of the audience either fainted or was seized with a fit, and in an effort to attend to the man a number of matches were struck, whereupon a woman in the audience screamed "Fire."

Immediately hundreds of people in the circle jumped from their seats and made for the exit, and one woman who reached the street entrance shouted "Fire." Attendants immediately entered the auditorium and told the audience to keep their seats, as there was no fire and no danger.

Cinema Anglers

Simpson White, hon. secretary of the Yorkshire Cinema Exchange Angling Club, tells me that Sunday, September 13th, has been fixed for the club's annual match. The venue has not been definitely fixed, but the usual prizes are being arranged for.

Robbery at Scarborough Cinema

Thieves broke into the offices of the Futurist, Scarborough, last week-end, but were only able to get away with a few cigarettes and about 10s. in loose cash.

Doncaster and District

A Worksop Washout

The Picture House at Worksop suffered considerable damage and inconvenience during the recent heavy rains, when the River Ryton, which runs close by, overflowed its banks. The water, which flooded the streets, found entry into the theatre and rose to a height of 3 ft. All the carpets and furnishings at the lower end of the theatre were saturated, and the staff worked throughout the night pumping the water from the building. The main hall was cleared in time for the performance to commence at 2.30, but the water was still being pumped from the cellars during the late afternoon.

Epworth P.H. Reopens

After being closed down temporarily, the Picture House at Epworth reopened on Monday.

Barrow-in-Furness

Tivoli Now "Regal"

Barrow magistrates have granted an application to change the name of the Tivoli Hotel and Theatre to the Regal Hotel and Cinema. J. Brennan explained: "There has always been a certain stigma attached to the Tivloi, from the days when it was a 'free and easy.' We want to change the name for that reason." The application was granted. This theatre is undergoing important structural alterations and enlargement, and it is expected it will be ready for opening towards the end of next month. A talking apparatus is being installed.

"Among the Best Behaved"

A Barrow-in-Furness correspondent in a local newspaper has been complaining concerning the manners and behaviour of certain cinemagoers, and this has brought a reply from another correspondent, who says in the course of his letter: "On the whole I think the various managements will agree the cinema patrons of Barrow are among the best behaved in the country, and it would be a sorry day if it ever came about that they should be prohibited from sucking an orange, or eating an innocent chocolate, while watching Greta Garbo practise her feminine wiles on some unsuspecting hero."

South Wales

Local Stars

The screening of "The Bachelor Father" at Cardiff last week had more than usual interest, for Raymond Milland, who plays opposite Marion Davies in the picture, is a South Wales man just as Marion Davies is a Welshwoman. Milland spent his boyhood in Neath and Cardiff, and was educated at King's College, Cardiff.

To be Transferred

The Cinema Hall, Glyncorrwg, Glam, a 500-seater in the coalfield in the Neath district, is, I am informed, likely to be taken over by a private company very shortly. The house is controlled at present by a committee of workmen on Welfare Hall lines, but the lease is likely to be transferred in the near future.

Augurs Well

Have you noticed how busy Welsh exhibitors have been this summer? During the last couple of months it has been my pleasure to chronicle in THE BIOSCOPE the activities of about a score of exhibitors who are, or have just completed, rebuilding and redecorating their houses. This augurs well for winter business, and, as most Welsh exhibitors outside big centres like Cardiff, Swansea, Newport, etc., have had a very bad time during the last four or five years, it is to be hoped that their expectations of better times in store are realised.

South Wales Cinemas' Meeting

The annual meeting of the South Wales Cinemas, Ltd., Swansea, was held last week, W. G. Christians, chairman, presiding, supported by Michael Jacobs, vice-chairman, and W. J. Vaughan, secretary of the company.

The statement of accounts for the past year (already exclusively published in THE BIOSCOPE) was approved, after which references were made to the loss during the year of Henry Billings and Walter Short, members of the company.

Irish Free State

(Representative: Joseph P. Sandes, 43, St. Joseph's Place, Dorset Street, Dublin)

What Ireland says To-day——

In proposing a Court of Appeal in connection with the film censorship in Great Britain and Northern Ireland, the Home Office suggests what has been in force in the Free State since the establishment of a censorship. The Appeal Board, despite a certain degree of criticism, has proved to be the most equitable method of dealing with questionable films, and settles differences of opinion which from time to time arise. It is certainly to be preferred to the suggestion which has been urged, namely, that the Appeal Board should be abolished and three censors appointed to act conjointly.

Three Way Certificates

The idea, too, that certificates should be issued (a) for universal exhibition, (b) for adults only, and (c) for children, is not one which has worked well in practice here. Indeed, while I understand the certificate "for adults only" exists in our censor's office, it is never actually issued, because any theatre displaying a notice to that effect would only attract an undesirable and morbid audience.

Tip for Mr. Clynes

Films are either good or bad in their tendency, and it must be remembered that in a country like Ireland religion and politics are elements in the life of the people which the censor has to take into consideration more seriously than would be the case in Great Britain. Mr. Clynes would glean some interesting facts about the psychology of the film public if he consulted the Free State censor.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

A Lively Meeting

The meeting of the exhibitors' section of the White Cinema Club in Belfast was quite a lively affair, and at one time it looked as if there might be an exciting incident or two. It was called for the purpose of ascertaining how far the recent arrangement entered into by the majority of exhibitors not to pay guarantees to renters, nor to pay for posters, only carriage one way, and to demand an allowance for supporting items not supplied was working. D. D. Young occupied the chair and the meeting soon got to business when Mr. Percy asked whether that agreement was being observed, as renters had told him that it was being broken not only in country districts, but also in Belfast.

Renters' Tales

Mr. Young stated that he had been called upon by several renters who had tried to persuade him to book films on the old terms, by stating that the agreement was a joke and was not being observed. The allegations had been carefully investigated and had been proved to be baseless. Mr. Connolly stated that four or five renters had come to him with the same tale, but he had asked them to produce the contracts. The renters were bluffing, and all exhibitors had to do was to stick it out and they would win through. Since the coming into force of the new booking system he had, among other things, booked 52 Sunday programmes each to be of 10,000 ft. at 25 per cent. sharing terms, no guarantees and all other conditions agreed to as well.

What Was Done

Jack M'Cann said he was told that his opposition house had booked 26 films on the old terms, after the guarantee system and other things were supposed to have been done away with. Naturally he was annoyed and alarmed, and had immediately made inquiries, but he had found that everything had been done straight and above board. The allegation was wholly untrue. He thought that the action of those renters' representatives who were spreading such stories was mean and to be resented.

Decision Confirmed

The Chairman, in summing up the debate, said that it could easily be seen that there had been a general move on the part of renters to try to split the exhibitors, who were determined to remain firm in their resolve not to agree to the old terms. On a vote being taken, it was unanimously decided that exhibitors should adhere to the arrangement of no guarantees, no payment for posters, carriage only one way and an allowance for any items which were needed to complete a programme.

Relations With K.R.S.

Two other matters in connection with renters were also discussed, but this time it was the K.R.S. that came under fire. It was suggested that the Club should support the C.E.A. in its efforts to secure a more favourable form of contract with the K.R.S., while the other matter was in regard to the K.R.S. writing to exhibitors complaining of alleged defects in their system of issuing tickets, and it was suggested that in the future, when a representative of the K.R.S. called at a house and found any fault in regard to the issuing of tickets, he should at once place the matter before the manager, and not let the matter wait until some days had elapsed before it was taken up by head office in London.

It was also claimed that the K.R.S. had no right to do such a thing as sending a representative but, in reply to this, it was pointed out that the K.R.S. was within its jurisdiction, for it represented all renters. The Chairman stated that quite recently he was sitting in the balcony of his hall when he was asked for his half of the ticket. He stated that he had none, and when his inquirer asked him to come outside, so that he could get further particulars, there was quite an amusing scene when he showed his identity as proprietor of the hall.

Future Meetings

Mr. Connolly asked if it would be possible to hold the meetings on Tuesdays, and thus enable country exhibitors to get the benefit of half-price fares. The Chairman promised that this would be done.

Modern Cinema Technique

Technical News and Notes

A Breakdown Suggestion

I wonder why it is that every time something goes wrong and from a break or other cause the programme is inadvertently interrupted, someone always phones the projectionists to know what is wrong? Surely if the projectionists are good men—and if they are not, what is the good of employing them?—they will be able to right matters in a much shorter space if they are not called upon to waste time answering useless phone calls? Of course, if the stoppage is of any undue length, it is up to the manager to find out what is wrong, either by phoning or going to the projection room in person. But this will seldom be necessary if the projectionists are given a few moments to get things moving again. Don't worry them unnecessarily; they have quite enough to do.

New Screen Developments

Visibestone is the name of a new screen which is formed of rod-like threads of asbestos woven together and treated with a highly reflective surfacing material. It is claimed that the light is reflected from the round surface of the rods to the remotest corners of the theatre and that the light distribution is particularly even. It is stated that "The scientific design of the ideal theoretical screen for relief picture projection depends on the critical relationship between the shape of the rods and the refractive index of the material." It is claimed that asbestos is ideal material. But it is not claimed that this screen solves the problem of stereoscopy completely.

And One in Metal Mesh

Another American screen is claimed to be made from a single seamless sheet of aluminium metal mesh. The aluminium basis makes it of light weight, yet it can be hung without frames heavy enough to stretch it. The screen can be rolled for transport. It has been tested in the laboratories of both E.R.P.I., and R.C.A., and showed that the sound attenuation over a range from 55 to 6,000 cycles is uniform. It is claimed that the screen can be easily cleaned.

Money Sunk

A new safe of novel construction is just being developed by a concern in Los Angeles. It consists of a small drill- and pick-proof steel safe which is embedded in concrete and sunk in the floor. It is particularly suited for theatre work where surplus funds during business hours are removed from the cash registers. Owing to the structure of the safe it is impossible for burglars to remove it from the premises and open it in leisure and seclusion. The top remains flush with the floor and provides no opening for the insertion of a safe-breaking tool of any kind. Moreover, it does not take up any valuable floor space, is entirely inconspicuous and its presence can be concealed by a rug or a piece of furniture.

"Voice Coil Cartridge" Speaker

An interesting feature of an electro-dynamic speaker which has appeared in the States is that the voice coil is built as a complete detachable unit. In the event of the speaker failing it is not necessary to get a new one. Just remove one master screw and slip out the old voice coil. Insert a new coil and carry on. The speaker is suited to theatre and public address use.

Kamm in Brighton

The Brighton and Hove Skating Rink has installed sound film equipment. The hall can accommodate 6,000 persons, but at present provision for 1,000 seats only has been made. The hall has peculiar acoustic conditions which necessitated care in the installation. The set chosen was the equipment marketed by Kamm & Co. This concern is making steady progress, and has a number of installations progressing. Kamm have, of course, a first-rate service backing their set, which is proving remarkably trouble-free and satisfactory.

Christie Installations

The following theatres are installing Christie unit organs: Victoria, Cambridge, 3 manual; Pavilion, Wylde Green, 3 manual; Pavilion, Strickley, 3 manual; New Palace, Lancaster, 2 manual; Central, Kidderminster, 3 manual; Lonsdale, Carlisle, 2 manual; Gaumont Palace, Paris, 4 manual.

Believe It or Not

A recent order has been issued in the Paramount, Western Electric equipped, studios at Joinville forbidding any person to bring live fish on to the lot. Necessity for this was apparent after some enthusiastic angler had caught a large river trout in the Seine and thrown it into Paramount's fountain. Casualties rose in seven minutes and four seconds to 24 goldfish and 8 pollywogs with no chance for a retake.

Patron Jumps through Screen

The Liberty, at Hazleton, New York, had a novel reason for closing last week in addition to any other less emphasised ones. The Western Electric story goes that an imbiber of post-Volsteadian beverage gained admission to the theatre, mounted the stage, talked back to the "talkies" and not succeeding in silencing his opposition made a dive through the screen, landing in the sound horns. Discouraged by this and that—probably meaning the depressing depression—the Liberty decided to close for "repairs."

Whiling Whalers by Wireless

Optimists say that by next year the most isolated ships and camps will run their daily talking cinema shows received by television. But even this year they are not doing so badly. When the whaler "Kosmos II" sets sail for the Southern Atlantic and Pacific Oceans shortly, in search of blubber, it will carry with it a Philips Console Receiver—the last word in wireless luxury. With this receiver the crew will be able to keep in close touch with the world of music and news. What a contrast to the conditions prevailing in whalers less than 50 years ago when the crew had little or no entertainment and were forced to amuse themselves as best they could!

Insects Hate Light!

As we don't seem likely to have any summer this year we are not likely to be worried by insects. But abroad these little chaps can sometimes be a real pest. It has been found by experiment they dislike certain colours—noticeably green, amber and canary yellow. So special colour hoods are being fitted to lamps to exclude bugs and insects from cinemas!

A. C.

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. . . The work done by your Engineers was splendid, and I can assure you that the whole of the equipment was in every way satisfactory before they left.

. . . Congratulations and success to your Talkie Equipment.

(Signed) Arthur Allom.

Light from a Dark Subject III

POSITIVE CARBONS

For Mirror Arcs

By R. WATKINS PITCHFORD

Having discussed the constituents of carbons as applied to cinematograph work, and having followed the various processes through which the constituents pass before they emerge as the familiar polished and ground rods, we can now turn our attention to specific types.

Taking first the Low Intensity Positive Carbon, we will consider its mechanical and electrical features before examining its negative counterpart on similar lines.

In subsequent talks we shall treat High Intensity and various other carbons in the same manner, examining their properties and seeing in each case how the ingredients, construction and operating data are modified in accordance with the purpose to which each type of carbon is to be put and seeing what bearing these factors have upon modern projection practice.

The L.I. Positive

In the Low Intensity Direct Current Arc the Positive Carbon forms the incandescent crater whose magnified image is focussed upon the projection gate aperture. The underlying principle in the manufacture of the L.I. Positive is therefore that of assuring the formation of a perfect crater and all the qualities of this carbon as they are enumerated below will be found to keep this consideration primarily in view.

In the first place the positive must be considered as an electrical conductor, and, since we are dealing with direct current, it follows that we can apply our formula of ohm's law. If then for any given E.M.F. or line volts our current will be inversely proportional to the carbon resistance (ignoring for the moment the resistance of the arc) it follows that our aim should be to produce positive carbons which for any given diameter show the lowest possible voltage drop per unit of length. In other words, the carbon should be of the highest possible conductivity, commensurate, of course, with mechanical considerations.

Conductivity, Cost and Core

The exact connection between this conductivity factor and crater formation will be dealt with in a subsequent article, but for the moment we must concentrate upon the qualities of the carbon itself.

In any carbon intended for general commercial use there are, of course, considerations of expediency and production cost, which limit the extent to which this quest for low resistance can be carried.

There are also other factors connected with crater formation which obtrude. For example, a positive made solid throughout of the purest grade carbon would have a higher conductivity than one of the same grade and diameter containing the customary soft squirted core. But such a carbon would be quite unsuitable to the purpose in hand, since there would be some difficulty in keeping the crater central.

At the same time, it can be said that in a good mirror positive every effort should be made by the manufacturer to ensure that the main body of shell of the carbon consists of the purest possible carbon of absolute homogenity subjected to great hydraulic pressure, in order to ensure the high density upon which conductivity largely depends.

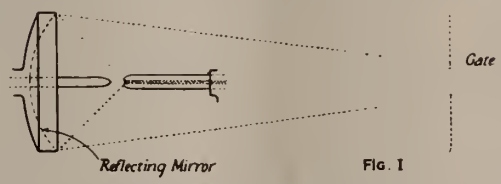


FIG. I

When the core of the Positive is strictly co-axial with the carbon a perfect cup-shaped crater can be obtained with consequent economy of focus on the gate

Such is, in fact, common practice, at any rate amongst the manufacturers in this country. The carbon destined for mirror positive shells is selected with meticulous care, numerous tests and cross checkings are imposed in order to ensure the elimination of any impurities, and the result is that it is possible to guarantee without reservation the quality of the carbon forming the sticks of varying diameters which emerge from the extruding presses.

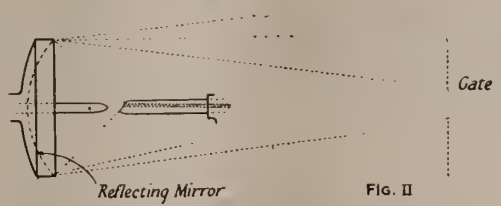


FIG. II

This shows the bad crater formation which would result if the Positive core-hole were not central. Note the wasteful reflection

It is probably a matter of common knowledge that the sticks come through the extruding presses in a plastic state with the core holes already formed. But it may be of interest to note that in the manufacture of good Mirror Positives skilled hands are employed whose sole duty it is to ensure that the mandril which forms the core hole is accurately centred.

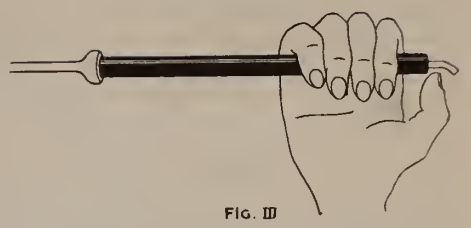


FIG. III

The plastic core material is passed through the core hole and stopped off by hand in order to ensure uniformity of core packing

Without anticipating the subject of crater formation we can see that the soft core which locates the crater must be perfectly co-axial with its shell. The slightest deviation will cause the carbon to fall short of the high standard at which the manufacturers aim, and so it is not surprising to learn that the tolerance here is never permitted to exceed 1½ thousandths of an inch and that the maintenance of such a standard implies a continuous observation in order that instant adjustments can be made to counteract any wear on the mandril due to the passage of plastic carbon under high pressure.

Centred Crater Saves Light Loss

Before passing to the subject of the core itself it may be of interest to observe the two sketches given here. Figure I shows a truly centred core hole, while Figure II shows (in exaggerated form) the evil which would result if the centring precaution were neglected.

It will be apparent, that in the case of Figure I the crater will be maintained dead central on the positive throughout its length, whereas in Figure II there is only one point, namely, half way along the carbon at which the core is truly central.

Having now obtained our mirror positive shell of pure, high conductivity carbon, complete with its accurately centred core hole, we are ready to insert what is known as a soft squirted core. The function of this core is to assist in locating the positive crater and to hold it in a central position as the carbon is burnt throughout its length.

Composition of the Core

The core itself consists generally of a liquid paste composed of a mixture of carbon and silicate of sodium.

While ideal for its purpose, this paste hardens to solidity rapidly on exposure either to the atmosphere or to the porous walls of the shell. Precaution must therefore be taken to ensure that the core hole is free from any obstruction which might cause the paste to cease flowing through and to congeal.

For this reason the core hole is first blown through with compressed air, and then, as a final precaution, sodium silicate is passed

FOR DENSE FILMS
THE ANSWER IS—
SHIP
CARBONS

POSITIVE CARBONS

(*Continued from page* iii)

through in order to lubricate the walls of the hole. It might be noted here that in a 12 millimetre positive the diameter of the core hole is 2½ millimetres.

Everything being now in readiness, the core paste is hydraulically squirted through and is allowed to flow out of the end of the shell momentarily before being stopped off.

This process is illustrated in the view at Figure III. It now remains to solidify and harden the core throughout before the carbon passes to the final stages of testing, labelling and packing, and this is effected by a short oven treatment at 100 deg. C. in order to ensure that the shell and its core form one consistent whole.

Electrical Characteristics

The mirror positive which may have a diameter of between 8 and 14 millimetres and a length of 8 or 9 inches is now a finished product, and we can lay it aside and pass on to a consideration of the negative which is to form its opposite number. Finally, when considering low intensity crater formation we shall revert to the subject of the positive and it will be shown how the various processes touched upon above have each of them a bearing upon some aspect or another of the arc the quality of which governs the success of the picture to be shown.

For the moment it will serve to bear in mind that our mirror positive consists now from an electrical point of view of two resistances in parallel: A low one—the shell—of pure hard carbon, and a higher one—the core—of comparatively soft material. The cross sectional areas of these two resistances are roughly proportional to those of the lead and the wood in an ordinary pencil, and the proportions in which the current divides itself through these two parallel resistances is a factor of great importance to the satisfactory working of the arc. Of this anon.

Coles Plans Broadstairs Super

Broadstairs, the Kentish coast resort, is to have a new cinema. At the present time there is one cinema, a repertory theatre and two concert parties in the town A site has been obtained in York Street, one of the most prominent thoroughfares in the town, and plans have been passed by Broadstairs and St. Peter's Urban District Council.

The plans have been prepared by George Coles, F.R.I.B.A., and the promoter of the scheme is Harry Fowler, of Providence House, Granville Road, Broadstairs. It is, as yet, undecided which type of "talkie" apparatus to instal in the new building, which has been designed to accommodate 1,100 people.

It is hoped to open the new cinema next spring and tenders for its construction will be invited in the autumn.

ARC CONTROL

Some Points for the Projectionist

Ever since the sound film made the perforated screen an essential there has been a constantly growing demand for more light, and many projectionists have attempted to supply this by increasing the arc amperage. In a good many instances either by the use of additional power—where this has been available—from the generator, or by the use of special carbons, projectionists have been successful; but more amperage has frequently meant more breakages. Larger amperage means a larger arc flame and the larger arc flame has frequently got near enough to the mirror to cause trouble. It has been suggested that the projectionist can get away from this trouble by building for himself a magnetic flame control. With luck, he can.

A Simple Electro-Magnet

All that is needed is a U-shaped soft iron band so that one arm of the U rises on each side of the arc. This band must be mounted on an insulating base, to prevent electrical contact with either the arc lamp itself or with the base of the lamp house. The positive lead to the arc is then wound four or five times round one arm of the U before the current is fed to the positive carbon. In fact, the U-shaped iron arm is turned into an electro-magnet controlled by the arc current.

Quite Simple—If Care is Taken

This is very simple in theory, but in practice the snag lies in the well-known fact that the number of turns round the arms affects the strength of the magnet. Too few turns will not have any effect; too many—and the arc may frequently put itself out! The projectionist may be fortunate in building one of these for himself, but he is equally likely to run his head into a whole lot of trouble. The magnetic control working properly is most excellent, but an inefficient one is fatal. If you cannot induce the theatre to supply you with mirror arcs in which the magnetic control is supplied by the makers, it might be just as well to ask your accessory dealer to supply you with a reliable control before you risk experiments which can prove expensive.

A "Sound" Engineer

Film Industries' Technical Director

Everyone who has had any personal contact with Film Industries, Ltd., knows that the company is very largely indebted on its research side to Douglas T. Bennett, the clever son of the company's very able managing director.



Douglas Bennett

Bennett, Jr., has a very welcome tendency to break away from the conventional line in research work, and this has been particularly useful in developing the F.I. set.

We have already paid tribute in these pages to the excellence of the company's loud speaker, which has been described by a rival manufacturer as the best on the market without exception. Praise of this kind is not gained easily.

Bennett, Jr., spent three years studying electrical engineering at City and Guilds College. At the time when "The Singing Fool" was running in London he ran the first Dutch "talkie" in Holland on the first set installed at The Hague. Prior to concentrating on reproduction he had experimented for two years on recording.

Young Bennett has personally carried out several theatre installations and is thoroughly sound, practically as well as theoretically. In fact, he holds that no job can be carried out with complete success unless both theoretical and practical aspects are grasped.

Patents Taken Out

He has recently been concentrating on two fields—reproduction of sound and neon light research. In this latter field he has taken out several patents, having developed a new type of tube in which the glow can be made to spread through the tube at will. As far as reproduction is concerned, he has produced several interesting speakers and amplifiers. A public address van, capable of delivering intelligible speech at a distance of two miles, has also been designed by him. In fact, Film Industries' technical director is a thoroughly sound man both in theory and practice.

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This is not the latest form of switchboard, it is the rear of the console of the four manual Christie unit organ which is being installed in the Gaumont Palace, Paris. We often hear about the thousands of contacts and miles of wire needed for an organ; here indeed is proof that the claims are not exaggerated!

Three Cheers for the L.C.C.

By D. ROBSON

Projectionists working in the County of London have the L.C.C. to thank for much. They have to thank it for the very fresh air that fills every projection room, for the beams of sunlight that steal through the fanlight, for the protection against personal injury through inadvertent contact with electricity, for the precautions against fire, and for the myriads of other things laid down in the book of regulations governing projection rooms.

Those who cannot appreciate the reason for these strictly enforced rules have not to go far out of London to realise their necessity. Just to save that journey I will mention some hard facts. Before I go further, let me state that I am not suggesting that other Councils neglect the needs of the projectionist, nor that some of our provincial cities are lacking in this direction; but not one comes up to the standard of the L.C.C.

Rapid Exit Means—Jump!

My first case is a "projection room" within thirty miles of Charing Cross in which entry and exit are only possible by a single builder's ladder, leaned against, but not in any way tied or fixed to, a rear wall of the theatre [rear or external.—ED.]. At night this ladder is removed, but there is nothing to prevent an unauthorised person from removing it while the show is on! If that happened, the projection staff would be faced with a nice long jump, should a hasty exit be necessary. The projection room itself is small enough, but within one yard of the nearest lamp house stands the rewind bench, for there is no rewind or anteroom of any description.

In another cinema I visited on the North-East coast a little while ago, entry was made to the box through the pay-box and through a hole in the floor. This brought me directly under the lamp house, and I had to bend down in order to miss bumping into it. I found the room just big enough to house two machines and the rewind bench, but there was a complete lack of ventilation: there was not even a window. Once again the rewind bench was close to the rear of the lamp house, and I am not exaggerating when I say it was within 18 in. of it.

Why Not Standard Rulings?

I have every reason to believe that there are worse examples, though that may seem hardly credible; anyway, it remains a fact that lives are in constant danger in such places. I am well aware of the burdens laid upon exhibitors in the form of endless regulations. Equally I appreciate the risks that many of your brother projectionists must face in accommodations such as those I have mentioned. In my opinion, if an exhibitor is so busy that he cannot bring his projection room to a reasonably satisfactory condition, he ought by law to pass out of business.

I am aware that the L.C.C. is not perfect and that some of the rules do not bear criticism, but their code is, by comparison, a very fair and sound one. I am speaking, of course, from the projectionist's point of view and am not commenting upon the architectural, structural or electrical side of theatre inspection.

Perhaps now that you have waded through my remarks you will become a convert to my own views and to the notion that the extension of London regulations on a national basis would be by no means a bad thing for the industry.

Building News In Brief

Plans have been prepared by Ernest Dawson, L.R.I.B.A., Deansgate, Manchester, for the erection of a picture house and lock-up shops at Briggate, Shipley, for Shipley Picture House Co., Ltd. Building operations, it is understood, will be commenced immediately.

* * *

Isle of Ely County Licensing Committee has now passed plans for the erection of the new cinema in Hill Street, Wisbech, for Wisbech Hippodromes, Ltd. The new cinema, to be known as the Empire Theatre, will provide accommodation for about 1,200 persons. Plans are by Ward & Woolnough, South Brink, Wisbech.

* * *

Arrangements are to be considered in the near future for rebuilding the Duke of York's Cinema in High Street, Shoreham-by-Sea, recently destroyed by fire. In order to permit of road widening works, the new building line will be set back from the road. The proprietor is A. B. Chipper, 143, High Street, Shoreham-by-Sea.

* * *

Plans have been prepared for large alterations to the cinema at Milford Haven, for H. Scard. The architect is J. A. Lawrence, Castle Street, Cardiff.

* * *

Contracts have been placed as follows for the erection of a new cinema at Stranraer:—J. Green & Co., Glasgow, builders; P. McLellan, Glasgow, steelwork; J. Philp, Stranraer, joiner; A. C. White, Glasgow, slating; and W. Hendry, plumbing. The architects are James McKissack & Son, West Regent Street, Glasgow.

* * *

T. O. Boyle, Victoria Avenue, Blackley, Manchester, proposes to erect a new cinema to be known as the Victoria, on the junction of Victoria Avenue and Rochdale Road, Blackley. Mr. Boyle has prepared his own plans and will supervise the erection of the building, which he proposes to carry out by direct labour. The new building will accommodate 1,600 persons. Steelwork is being supplied by A. R. Taylor, Manchester, but no other sub-trades are let.

* * *

The Grand Cinema, Aberaman, Glam., is to undergo extensive alterations. The house, states THE BIOSCOPE South Wales correspondent, is to be practically rebuilt to the plans of James A. Laurence, the Cardiff architect. Capacity is to be greatly increased, and the decorations and general "fitting-out" are to be on the lines of the most modern "luxury cinemas."

* * *

Plans have been passed for a house of between 500 and 600 seating capacity at Attleborough, Nuneaton. The site is in Lister Road and the promoters of the scheme are F. Roberts & Sons, furnishers, of Coventry and Nuneaton. The house, it is stated, although of only apparently small seating capacity, will have everything most up-to-date in equipment and furnishing, which will include one of the foremost talking picture equipments. H. Mayo & Sons prepared the plans, and Wykes & Trusswell, of Nuneaton, have secured the building contract. It is hoped to have the house ready for opening early in the New Year.

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Charing Cross	Cameo
Charing Cross	Super Cinema
Clapham	The Globe
Clapham	Majestic
Dalston	The Picture House
Edgware Road	The Grand
Essex Road, N.E.	The Carlton
Finsbury Park	Astoria
Forest Hill	The Capitol
Fulham	Forum
Golders Green	Orpheum
Holloway	Marlborough
Kensington	Royalty
Lavender Hill, S.W.	Pavilion
Leyton	Savoy
Leytonstone	Rialto
Old Kent Road, S.E.	Astoria
Putney	The Palace Theatre
Shepherd's Bush	Palladium
Shepherd's Bush	Pavilion
Streatham	Astoria
Upton Park	Carlton
Wandsworth	The Palace
Wembley	Majestic
West Ealing	The Kinema
Winchmore Hill	Capitol
Woolwich	Hippodrome
Aldershot	The Empire
Altrincham	Regal
Birkenhead	Plaza



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Smethwick	Princes Hall
Smethwick	The Rink
Steelhouse Lane	Gaumont Palace
Sparkbrook	Piccadilly
Washwood Heath	Beaufort

COMPTON INSTALLATIONS

Bournemouth	Municipal Pavilion
Brighton	Savoy
Burslem	Colesium
Chester	Gaumont Palace
Croydon	Davis Theatre
Dublin	Savoy
Edinburgh	Regent
Folkestone	Playhouse
Glasgow	Regal
Harrow	Coliseum
High Wycombe	Majestic
Iver, Bucks	Plaza
Leeds	Scala
Liverpool	Rialto
Liverpool	Forum
Luton	Alma
Nottingham	Elite
Middlesbrough	Elite
Middlesbrough	Gaumont Palace
Reading	Pavilion
Richmond, Surrey	Kinema
Romford	Plaza
Southall	Palace
Southport	Palladium
Southport	Trocadero
Stourbridge	Central
Sutton, Surrey	County Cinema
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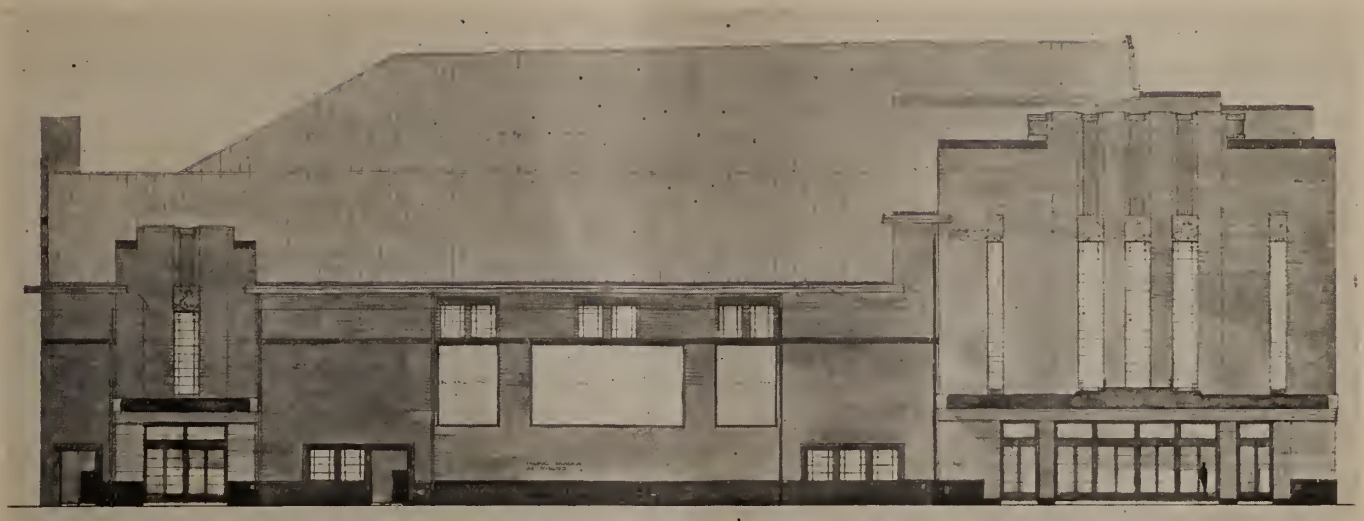
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Owing to the narrowness of the site, the new A.B.C. house in York Road, Wandsworth, is being built with its centre line parallel to the road. Mr. Glen has therefore had a long elevation to deal with, and this architectural elevation shows how he has used it. Along the base is a bold band of black terra cotta, while the vertical treatment of the entrances and the big poster stations between them break up the monotony of the expanse

A.B.C. House at Wandsworth

2,000 Seater to Open in November

Rapid progress is now being made with the erection of the new A.B.C. cinema at Wandsworth, London, S.W. The theatre is being built to the designs of W. R. Glen, F.R.I.A.S. (the circuit's own architect), of Heddon House, Regent Street, W., the consulting engineer being John Dewar, M.I.Struct.E. It will have a total seat capacity of 2,153; 998 being accommodated in the circle, while arrangements have been prepared for standing accommodation for a further 800 patrons.

The building occupies an extensive site in York Road, and has a frontage of 186 feet with roofed-in exit ways, each 20 feet in width, on either side, specially constructed so as to permit of rapid emptying of the theatre. Owing to the difficult lay-out of the site it has been found necessary to lay the centre-line of the theatre parallel with York Road.

Vertical Treatment of Frontage

Full advantage has been taken of the great width by the architect to plan a very distinctive frontage, which, carried out in essentially modern vertical style, is by no means displeasing in proportion or line. Constructed in the main of red brown brick, with a roof of red Turner Trafford tiling, the front elevation will be very distinctive by reason of a deep black terra cotta plinth which will extend across the whole of the base of the frontage, and the deft use of light terra columns and panels which will stand out in relief over each of the two main entrances. One entrance will lead directly into the front of the house and the other will feed the rear of the auditorium and the circle.

Oblong windows, 20 feet high, will also add dignity to the frontage, and all the entrance doors will be of mahogany with chromium fittings. Concealed floods will be placed above the steel and glass canopy.

Immediately beyond the entrance doors will be an entrance foyer, 26 feet by 20 feet, with pay boxes on either side. Leading from the foyer will be a second waiting foyer, 31 feet wide and 44 feet deep. Each of these foyers will be paved with terrazzo.

Entrance to the rear of the auditorium will be gained by a very wide staircase of five steps, while the circle will be reached by a generously proportioned staircase, which will lead into the balcony by way of a waiting lounge. A distinctive feature of this lounge, which will lie directly over the main foyer, will be a handsome oval domed roof, which will be illuminated by concealed lighting of a new design.

Interior decorations will be carried out on essentially modern lines and will have as a background a colour scheme of rich amber. A distinctive touch will be struck in connection with the decorative treatment of the auditorium, which will be carried out in an unusual vertical treatment of the wall surfaces.

A spacious orchestra pit with a concave ornamental stone guard is to be installed. The proscenium arch itself will be of ample proportions and will further be the medium for an ingenious system of Holophane lighting. Provision has also been made in the left-hand side of the proscenium arch for an organ unit, which will, if it is decided to instal an organ, speak through ornamental grilles situated over the proscenium arch.

Ample stage accommodation has also been prepared, the stage proper having a depth of 25 feet and a total width of 45 feet. Plentiful dressing rooms, band rooms and rest rooms will also be incorporated.

Ventilation from the Rear

The projection room and attendant offices will be grouped together on the mezzanine floor at the rear of the balcony. Four projection machines will be installed in addition to spots.

A plenum system of ventilation and heating will be installed, the fresh air being drawn into the auditorium from the rear and extracted through special grilles (which incidentally will be artistically masked) at the side and above the proscenium.

It is hoped to open this new theatre about November 15th.

The general contractors are Hunter & Clarke, of Wandsworth; the steelwork is by Redpath, Brown & Co., Ltd.; ventilating equipment by G. N. Haden & Son, Ltd.; terra cotta by the Leeds Fireclay Co., Ltd.; and the steel and glass canopy by Garton & Thorne.

Mangan Troupe Opens Casino

Following in the steps of other Francis A. Mangan troupes, one of which has opened every casino and place of entertainment in the South of France during the past four years, the 24 Mangan-Tiller Girls created a sensation at the opening of the new Beach Casino, Monte Carlo, in the presence of a very distinguished audience.

The Palais de la Mediterranée, Nice, the Casino, Juan les Pins, the Casino de Paris, Monte Carlo, and the Pergola, St. Jean de Luz, each had one of these troupes at their opening. In recent weeks the Paramount-Tiller Girls were at the Pergola, St. Jean de Luz, the Plaza-Tiller Girls were doubling between the Paramount Theatre and the Ambassadeurs Restaurant, Paris, and the Carlton-Tiller Girls were at the Colonial Exposition, Paris.

The 24 Mangan-Tillerettes opened in Francis A. Mangan's greatest production "The Ladder of Roses" on Friday last, at the Plaza Theatre, London. This mammoth presentation ran for five weeks at the Paramount, Paris. On August 15th the combined troupes of Plaza-Tiller, Paramount-Tiller and Carlton-Tiller Girls went to Palm Beach, Cannes. In addition to all these activities, a permanent troupe of 24 girls will be required at the Colonial Exposition from September 4th to November 1st.

Barrow-in-Furness Reopening

The Palace, Barrow-in-Furness, which has been reopened after extensive structural alterations by the Three Theatres, Ltd., can claim to be one of the most luxuriously furnished and best equipped in the North-West of England. Those who have flocked to the cinema since its reopening are loud in their praises of the comfortable seating arrangements, the remarkably clear projection and the perfection of the "talkie" apparatus installed by Western Electric.

The cinema has accommodation for 836 people in the stalls and 520 in the circle. There are no supports either in the auditorium or balcony, so that the screen is visible from all points. The contract was carried out by Rainey Bros., Barrow, and the decorations by G. F. Holding, Ltd., of Manchester.



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The origin of the Regal, Wellingborough, is still plainly to be seen in these views of the theatre as it has been lately transformed. The auditorium and the entrance vestibule, with its Scagliola wall linings, are seen left and right respectively in the top pictures, while those at the sides show the exterior, as floodlit at night, and one of the side entrance corridors.



TRANSFORMATION COMPLETE!

Former Corn Exchange becomes

THE REGAL, WELLINGBOROUGH

THAT transformation complete has taken place at the old Corn Exchange Cinema, Wellingborough—now aptly renamed the Regal—will at once be appreciated by all those who remember the original building.

W. F. J. Hewitt, whose enterprise is responsible for the reconstruction scheme, has made the best of the theatre's natural advantages—it stands on the crest of a hill, which though centrally situated can be picked out from the surrounding countryside—by having installed (under G.E.C.) a fascinating flood light system. The tower which surmounts the theatre can, when illuminated, be seen easily from a distance of seven to eight miles.

Inside the theatre has been completely altered, the latest design tip-up seating installed by Beck & Windibank, Ltd., of Clement Street, Birmingham, ensuring a standard of comfort which is quite unequalled at any local place of entertainment. The walls in the entrance hall and in the lounge have been treated most artistically in decorative plaster work, effects being enhanced in some instances—notably in the main entrance hall—by Scagliola wall linings.

The main auditorium, in addition to being redecorated, reseated and newly furnished, has been improved by the introduction of an elevated gangway on the balcony level, giving access to two exits situated one on either side of the screen.

The stage opening, with its semi-domed top, has been attractively refurbished by Beck & Windibank, Ltd., who, in addition to supplying the new seating, have hung new curtains and tabs, toning beautifully in colour with the new decoration scheme. No attempt has been made to secure riotous colour effects, and the result cannot fail to produce a restful impression conducive to repeated patronage.

Both Mr. Hewitt and his architect (Paul J. Panter, of Talbot Brown & Fisher, F.R.I.B.A. Wellingborough) are to be congratulated on the completeness of the scheme.

Following are among the principal contractors:—

E. Brown & Son, Ltd., Wellingborough, builders; General Electric, Kingsway, W.C.2, lighting; Western Electric, apparatus; Young, Austen & Young, Leicester, heating and ventilating; Beck & Windibank, Ltd., Clement Street, Birmingham, curtains, seating and tabs; Crompton Parkinson, Ltd., Bush House, W.C.2, motor generators; Kershaw Projector Co., 3, Soho Square, London, W.1, projectors.

A Modest Venture at Barnstaple

Restrained Design of the Gaumont Palace



Interior of the Gaumont Palace, Barnstaple, seen from beneath the balcony. The full proscenium opening is rectangular, and a portion of the triple-coved frame, lit by concealed lamps, can be seen. The walls are rough textured and their surfaces stand clear of the solid walls, so that their acoustic value is high

Erected on the site of the old Theatre Royal and the Kingsley Hotel, in Boutport Street, the Gaumont Palace, Barnstaple, may be called a utility theatre, being modest both in size and decorative treatment. With a seating capacity of about 1,100, it is large enough to suit the requirements of this Western resort, and its restrained treatment makes the interior both warm and restful.

There is a restrained, though none the less forceful, note, even about the exterior, which is executed principally in multi-coloured brick. The centre part of the elevation stands forward far enough to justify an extension forward of the sloping roof, which is of green tiles. Four pairs of swing doors are capped by a wide canopy, above which three windows (lighting the circle foyer) are framed with a Portland stone architrave and divided by fluted stone pillars, these latter being dominated by masque heads.

Coved Proscenium Frame

Treatment of the vestibule is on conventional modern lines, the floor being laid with white and buff terrazzo, and the walls being lined in green-painted Columbian pine. The paybox is placed centrally, with entrance to stalls alongside, the balcony approaches being at the ends of the vestibule.

Above the vestibule is the balcony foyer, richly embellished, its moulded ivory white ceiling picked out in blue, green and gold. It is lit by concealed lighting, aided by ceiling fittings.

Modernity is again the keynote of the decorative scheme in the auditorium, in which the colour has been arranged with full regard to the lighting. To concentrate attention in the right direction, the rectangular proscenium opening is framed in a series of coves, on which concealed lights play to give a striking effect. A decorative motif over the proscenium carries the monogram GP in the centre.

The plain walls are broken by fluted pillars, topped at cornice level with ornamental figures, while a further small ornament is applied to the upper part of the walls at the proscenium end. Rich reds and greens are the principal colours, applied to a general warm gold background.

In the centre of the ceiling, which is slightly arched, is a series of troughs, with grilles behind, this being the source of a general system of concealed lighting. Additional illumination is supplied by two large glass fittings. Underneath the balcony a long laylight is the main illuminant, while the curved front of the balcony carries a further chain of lights.

The ceiling itself is rough textured, for acoustic purposes. The walls also are covered with special fabric, for the same reason, presenting only an absorbent surface to the sound waves.

The rose-du-barry colouring of the seating and carpets, together with the green, silver and grey of the curtains, strikes a note of contrast with the main scheme, but nevertheless completes a symphony of bright and cheerful colour.

British Acoustic sound system has been installed, and is equipped with a double amplifying system, whereby either amplifier can be set in use at will by a switch. The screen is porous, and behind it are placed a number of moving coil loudspeakers.

Contributors to the Scheme

The Gaumont Palace was designed by W. H. Watkins, F.R.I.B.A., of Bristol, and the electrical installation and lighting schemes were the designs of E. C. C. Nicholls, A.M.I.E.E., engineer to the Gaumont British-P.C.T. group. McLaughlin & Harvey, Ltd., were the general contractors; Clark & Fenn, Ltd., executed the fibrous plaster work; J. Jeffreys & Co., Ltd., the heating and ventilating; Garton & Thorne, the canopy, grilles and so forth; while the seats, curtains, carpets and draperies were supplied by W. W. Turner & Co., Ltd.

A. L. Pareezer, who managed the old Theatre Royal, has been retained to take charge of the new theatre.

The theatre was opened on Bank Holiday, the Deputy-Mayor of Barnstaple being introduced to the audience by James D. Saunders, Gaumont-British circuit supervisor in this area.

Prominent by Day and Night

Russell Bros. have left no stone unturned in their endeavour to make the Select Kinema, Redditch, the house of the town. Following extensive alterations and enlargement—they were the first to undertake this step in the town—new projectors and the latest R.C.A. sound apparatus was installed and further minor improvements in office and pay box accommodation were introduced.

Now the whole of the exterior has been redecorated in white and medium stone, which, from dusk, is artistically flood-lighted in a variety of colours, thus forming a landmark by day and an attractive entertainment centre by night.



The balcony lounge of the Barnstaple theatre runs the width of the hall below the back steppings of the circle, and takes the patron into the auditorium at both ends. Blue, green and gold finishings lend colour to the ceiling, while the walls are panelled with Columbian pine

SHOWMANSHIP ACTIVITIES

Of Exhibitors and Renters

Record Breakers

By special arrangement with the Wakefield Castrol Oil Company and the de Haviland Aircraft Company, Arthur Dent and his Associated Publicity Departments brought to a climax one of the biggest publicity scoops in the industry for some time last Wednesday on the stage of the London Pavilion. J. A. Mollison, the record-breaking Australian flier, was approached with regard to the display of his aeroplane upon the London Pavilion stage, and the 'plane was delivered at the stage door on Monday evening and placed upon the back stage of the Pavilion. On the arrival of the 'plane in Shaftesbury Avenue, the public's attention was drawn to this famous machine by posters round the house, and thousands of people flocked round the 'plane whilst it was being taken from the truck on which it arrived, lowered to the ground, and in sections taken through the Pavilion door to be remounted.

Last Wednesday, J. A. Mollison appeared in person upon the stage of the London Pavilion, together with C. W. Scott, the previous record holder of the Australia to England flight, and also Henry Kendall, the star of the British International picture, "The Flying Fool." Mr. Mollison went on the stage immediately after the screening of the sound newsreel of his arrival at Croydon from Australia. Henry Kendall was introduced to the public, and presented to Mr. Mollison, on behalf of British International Pictures, the "Flying Fool" cup, as a souvenir of his record-breaking flight. Following the presentation, Mr. Mollison explained his 'plane and adventures in person to a greater part of the audience on the back stage, and later viewed the screening of "The Flying Fool."

John Maxwell and Arthur Dent were present, and the latter welcomed Mr. Mollison on behalf of B.I.P., whilst Mr. Chamberlain, the personal representative of the fliers, and Mr. Watson, publicity manager of the Wakefield Castrol Oil Company, were present as official representatives of that Company.

Creating An Atmosphere

To be thrilled or not to be thrilled is largely a matter of taste, but for the showing of "Dracula" last week at the Brixton Astoria, Manager J. Anthony created the perfect atmosphere. Immediately following the title of the film a complete black out ensued, and then, in the baleful gleam of a green spot, was seen perched on the orchestra rail the awesome figure of "Dracula." Weirdly garbed in flowing cloak and wearing a demoniacal mask, he uttered an unearthly incantation and vanished. Just as the credit titles finish another black out followed, and then, from a lofty perch high up in the proscenium arch, was again seen in the green glare this weird spectre.

Slowly spreading and gently waving his cloak, so that the shadow as of a gigantic bat seemed to be flitting across the whole of the closed drapes, he then snarled forth that "Dracula" was coming, so beware! gave a shuddering howl, pointed to the screen and again vanished, just as the stage drapes slowly opened as the picture commenced. Strong measures perhaps, but, from the terrific reception accorded, there was no doubt whatsoever that the sturdy Brixton Astorians thoroughly enjoyed that shivery wertebræ sensation.

Reflected Announcements

C. Burgess, manager of the Alhambra, Openshaw, Manchester, has adopted a good plan to advertise forthcoming attractions inside the theatre. At the front of the stage is a dull black board at an angle. On this is built up with small mirrors the title of the forthcoming feature. While the programme is being screened, the mirrors reflect the rays of light, thus making the message easily readable from all parts of the auditorium. Different effects can be achieved by the use of coloured stage lighting.

Cinema's Circulating Library

A. N. Colburn, manager of the Brookville Theatre, Foleshill, Coventry, is ever on the alert to make the Brookville the entertainment centre *par excellence* of the district. His latest innovation takes the form of "The Sundial Circulating Library," which, although it may appear a strange addition to the facilities attached to a cinema, has already gained considerable popularity with the patrons, and has every prospect of success. It is claimed that the Brookville is the first cinema in the provinces, if not in the whole country to have this service.

The Jungle Atmosphere

A most effectively staged lobby display was put on at the Queen's, Wolverhampton, by Manager J. Lloyd-Davies, for "Africa Speaks." A "thatched" native hut was erected and studded with all sorts of fearsome weapons, which had been got together, including spears and shields. On a bench before the hut reposed half-a-dozen lion traps, and the scene was completed with a series of masks of deer, etc. To heighten the effect there were a couple of chattering monkeys in a cage, a pair of cockatoos and a highly coloured parrot, which took the place of the flamingo. Altogether a bright set, which made a great appeal to patrons and did much to arouse interest in a film which drew wonderful business for three days, including special morning matinees.

Thousands of throwaways were disposed of by tie-ups with two local stores, and Manager Lloyd-Davies wrote to all the headmasters and mistresses of schools and colleges in a 10-mile radius, explaining the special arrangements for school parties. About 5,000 children visited the special matinees.

Food and Films

A neat tie-up was arranged by the Empire, Cleethorpes, in connection with "Tell England" (B.I.P.) By arrangement with a prominent firm of provision merchants in the town, they overprinted greaseproof paper, drawing attention to Empire goods with particulars of "Tell England" at the Empire.



Group on the stage of the London Pavilion last Wednesday night, when J. A. Mollison and C. W. Scott, the Australian record-breaking airmen, made a personal appearance. Mr. Scott is standing beside the 'plane (Mollison's Gipsy Moth), while with him can be seen Mr. Mollison (seated on the steps), Arthur Dent and Henry Kendall (seated—star of B.I.P.'s "The Flying Fool," which is topping the bill)

Kismet Competition

One of Manchester's evening newspapers last week held a competition in co-operation with the Gaiety Theatre, Manchester, in connection with the film "Kismet." Competitors were required to make phrases containing an apt bearing on the film and in which each word begins with the letter sequence of the title. The first prize is a free pass entitling the holder to visit the Gaiety Theatre for three months free of charge; the second prize is a free pass for two months; and the third prize a one month's pass. Twenty tickets—each admitting two persons, were awarded each day for the best entries received daily. Hundreds of entries were received.

It may not be unappropriate to mention that in Liverpool licensees are not allowed to offer any inducements, either by way of competitions or gifts to attract patrons.

A Model Souvenir

Souvenir programmes are so frequently like the curate's egg that it is pleasant to record that published by Cook's Publicity Service in connection with the opening of the Langham Theatre, Hull, seems to be all that a souvenir programme should. Garishness plus a compressed medley of semi-technical detail have in this case been entirely eliminated. In its handsome ivory white jacket, with just the name of the theatre in graceful script gilt lettering, with the small purple gilt and purple monogram of the theatre on the top left hand corner, it invited our perusal. All interior letterpress has been carried out in a deep chocolate brown, tastefully set off by the skilful use of a rich blue decorative framing.

The whole of the descriptive matter in understandable layman's language is carried on the right hand pages and is perfectly understandable and interesting.

A Technical Glossary

This Glossary has been undertaken by the Academy of Motion Picture Arts and Sciences, which appointed a Committee to prepare the material for this list as an aid to studio and theatre workers. The A.M.P.A. and S. will be glad to receive any criticisms and suggestions, so that succeeding editions may be modified from time to time to bring them accurately into line with modern practice.

Q

QUALITY. That characteristic of sounds, produced by some particular instrument or voice, by which they are distinguished from sounds of the same loudness and fundamental pitch, produced by other instruments or voices.

QUARTZ lenses transmit ultra-violet light (to which most glass is opaque) and therefore have high speed; but the images are soft, so that such lenses are unsuitable for obtaining sharp detail.

R

RACK. Frame upon which film is wound for tank development.

RADIO FREQUENCY. Any frequency above about 10,000 cycles per second.

RAINBOW NEGATIVE. An orthochromatic (more sensitive to green than normal orthochromatic negative), dyed red. Used as the front negative in multicolour photography.

RAISE. Opposite of drop.

RATTLE, LOUDSPEAKER, is sometimes heard in reproduction due to the vibration of an element within the loudspeaker unit, usually occurring when the sound volume is large.

RAW. Of positive or negative film, means unexposed.

REACTANCE. An electric circuit opposes a varying current not only by virtue of resistance, but also by virtue of its tendency to oppose the variation in the current. Reactance is a measure of this latter tendency. It involves no loss of energy, but simply causes a displacement in time between variation in voltage and variation in current. Reactance is of two sorts: inductive reactance, due to inductance; and capacitative reactance, due to changes of electric charge in any condensers which are in the circuit. The greater the frequency of A.C. the greater the inductive reactance of the circuit, and the less the capacitative reactance.

REACTOR. High-inductance coil. See Inductance.

REAL IMAGE. See Image, Real.

RECORDER. (1) Apparatus for recording sound. (2) Essential element of such an apparatus. (3) Sometimes used for Recordist.

RECORDING AMPLIFIER. The power amplifier used to operate the sound-recording device (wax cutter, acolight, light-valve, or photophone galvanometer, as the case may be).

RECORDING DRUM. Drum over which the film runs as it is exposed in the recorder.

RECORDIST. Person engaged in recording sound.

RECTIFIER. Apparatus to change alternating to pulsating direct current.

RECTILINEAR LENS. Lens which produces undistorted images of parallel lines.

RED LIGHT. (1) (Red Bull's Eye.) In certain studios, signal that everything is ready for the action to commence. (2) (Refers to small red light on the same panel as (1).) Signal that the recorder is ready.

REDUCE. In chemistry, refers to a chemical action such as the change of silver bromide to silver.

REDUCER. Solution for reducing the density of a photographic image.

REDUCTION FACTOR. Factor less than unity.

REEL. (1) Flanged metal spool on which film is wound. (2) Unit of motion picture length, about 1,000 ft. of film. (3) Short play about one reel (2) in length.

REEL, FEED. See Feed Reel.

REEL, SPIRAL. Developing rack which holds the film in a spiral.

REEL, TAKE-UP. See Take-up Reel.

REFLECTING POWER of a surface, is the ratio of reflected to incident intensity of light.

REFLECTION, ANGLE OF. See Angle of Reflection.

REFLECTOR ARC. See Arc, Reflector.

REFRACTION. Bending of a wave of sound or light when it passes from one medium to another of different density.

REFRACTION, INDEX OF, of a given material, is the ratio of the speed of light in a vacuum (or, for practical purposes, in air) to the speed of light in that medium. This index determines the amount of bending which light rays will undergo when entering or leaving the material. The greater the index (above 1), the steeper will an entering light ray be bent toward the perpendicular; on leaving, the ray resumes its original direction.

REGULATOR, MOTOR. See Motor Regulator.

RELAY. Device by means of which electric power in one circuit controls electric power (generally greater) in another circuit.

RELOAD. To replace an exhausted camera magazine or sound magazine with a full one.

RELUCTANCE. Opposition to magnetic flux.

RE-RECORD. To make one sound record from another, electrically. (Cf. Dubbing.)

RESOLVING POWER. Ability to distinguish detail.

RESONANCE POINT. Same as Natural Frequency or Natural Period, as the case may be.

RESONATOR. Body or circuit characterised by resonance, particularly one which has a variety of resonant frequencies.

RETORT. Same as Magazine.

RESONANCE. Response of a vibrating body, or of an electric circuit, to vibrations impressed upon it, particularly to those which have the same frequency as a natural frequency of the body or circuit. Vibrations at such a frequency tend to have a greater amplitude than vibrations at any other frequency; consequently the body or circuit re-radiates a comparatively large amount of energy at that frequency, and reinforces any waves (sound or electrical, as the case may be) of that frequency which reach it.

REVERBERATION. Persistence of sound in an enclosed space, due to reflection from the walls.

REVERBERATION, TIME OF. Time required for a reverberating sound to die away to one one-millionth of the intensity of the original sound.

REWIND. To reverse the winding of a film usually so that the end to be first projected shall lie on the outside of the roll.

REWINDER. Machine for rewinding.

RHEOSTAT. Instrument placed in an electric circuit to supply a resistance (generally a definite known resistance) variable at will.

RHEOSTAT, FIELD, controls the field current of a generator or motor, consequently controls the magnetic field acting, and thus regulates the output of the machine.

RIBBON. Refers to the loop of tape in a light-valve.

RIFLE. One-bulb lamp with corrugated mirror reflector.

RING, TUBE. See Tube Ring.

ROTARY. An arc lamp in which carbon electrodes are revolved and kept at the desired distance apart by means of an auxiliary motor.

rpm. Abbreviation for revolutions per minute.

rps. Abbreviation for revolutions per second.

RUNAWAY. Abnormal speed of a motor at starting, due to some abnormal condition in its circuit.

RUNOUT. That part of the print from the last frame of the picture to the end.

RUSHES. Same as Dailies.

RUSTLE, VALVE. See Valve Rustle.

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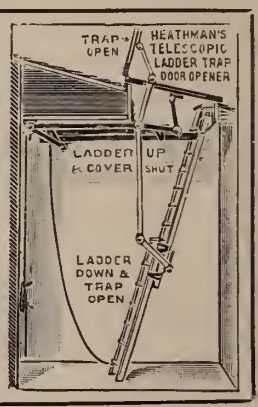
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COMING TRADE SHOWS

LONDON

WEDNESDAY, AUGUST 19, 1931
Seven Shorts.....Ideal.....Gaumont-British Theatre, 11 a.m.
Transatlantic.....Fox.....Palace, 3 p.m.
A Handful of Clouds.....Warner.....Prince Edward, 3 p.m.
THURSDAY, AUGUST 20, 1931
Seven Shorts.....Ideal.....Gaumont-British Theatre, 11 a.m.
Broadminded.....F.N.P.....Prince Edward, 3 p.m.
FRIDAY, AUGUST 21, 1931
Almost a Divorce.....W. & F.....New Gallery, 11 a.m.
Night Nurse.....Warner.....Prince Edward, 3 p.m.
MONDAY, AUGUST 24, 1931
Black Coffee and The Lightning Flyer.....W. & F.....New Gallery, 8.30 p.m.
TUESDAY, AUGUST 25, 1931
High Stakes.....Radio.....Prince Edward, 3 p.m.
WEDNESDAY, AUGUST 26, 1931
Three Who Loved.....Radio.....Prince Edward, 3 p.m.
Four Shorts.....P.D.C.....Own Theatre, 3 p.m.
Bought.....Warner.....Prince Edward, 8.30 p.m.

BIRMINGHAM

THURSDAY, AUGUST 20, 1931
Hunchback of Notre Dame.....Universal.....Forum, 10.30 a.m.
FRIDAY, AUGUST 21, 1931
The Viking.....Sterling.....West End, 10.30 a.m.
A Handful of Clouds.....Warner.....Forum, 10.30 a.m.
TUESDAY, AUGUST 25, 1931
Almost a Divorce.....W. & F.....West End, 10.30 a.m.
High Stakes.....Radio.....Futurist, 10.45 a.m.
The Secret Six.....M.-G.-M.....Scala, 10.30 a.m.
Broadminded.....F.N.P.....Forum, 10.30 a.m.
WEDNESDAY, AUGUST 26, 1931
Three Who Loved.....Radio.....Futurist, 10.45 a.m.
THURSDAY, AUGUST 27, 1931
Travelling Husbands.....Radio.....Futurist, 10.45 a.m.
Danger Island (Eps. 1-4).....Universal.....Forum, 10.30 a.m.

CARDIFF

THURSDAY, AUGUST 20, 1931
Reaching for the Moon.....United Artists.....Queen's, 10.45 a.m.
FRIDAY, AUGUST 21, 1931
The Man in Possession.....M.-G.-M.....Park Hall, 11 a.m.
The Viking.....Sterling.....New Imperial, 11 a.m.
The Girl Habit.....Paramount.....Capitol, 11 a.m.
MONDAY, AUGUST 24, 1931
Love Lies.....Wardour.....Queen's, 11 a.m.
TUESDAY, AUGUST 25, 1931
Transatlantic.....Fox.....Park Hall, 11 a.m.
A Handful of Clouds.....Warner.....Queen's, 11 a.m.
Danger Island (Eps. 1-4).....Universal.....New Imperial 11 a.m.
WEDNESDAY, AUGUST 26, 1931
Lover Come Back.....United Artists.....Queen's, 10.45 a.m.
High Stakes.....Radio.....Capitol, 10.45 a.m.
THURSDAY, AUGUST 27, 1931
The Good Bad Girl.....United Artists.....Queen's, 10.45 a.m.

GLASGOW

FRIDAY, AUGUST 21, 1931
Love Lies.....Wardour.....Regal, 11 a.m.
Rebound.....P.D.C.....La Scala, 10.45 a.m.
TUESDAY, AUGUST 25, 1931
The Viking.....Sterling.....La Scala, 11 a.m.
Almost a Divorce.....W. & F.....Picture House, 11 a.m.
WEDNESDAY, AUGUST 26, 1931
The Girl Habit.....Paramount.....Green's Playhouse, 11 a.m.
Transatlantic.....Fox.....Picture House, 10.45 a.m.
The Great Lover.....M.-G.-M.....Regal, 11 a.m.

LEEDS

THURSDAY, AUGUST 20, 1931
The Secret Six.....M.-G.-M.....Rialto, 11 a.m.
FRIDAY, AUGUST 21, 1931
Love Lies.....Wardour.....Scala, 11 a.m.
Transatlantic.....Fox.....Rialto, 11 a.m.
MONDAY, AUGUST 24, 1931
The Great Lover.....M.-G.-M.....Rialto, 11 a.m.
TUESDAY, AUGUST 25, 1931
The Viking.....Sterling.....Scala, 10.30 a.m.
The Lawyer's Secret.....Paramount.....Rialto, 10.45 a.m.

LEEDS—(*continued*)

WEDNESDAY, AUGUST 26, 1931
High Stakes.....Radio.....Scala, 11 a.m.
Danger Island (Eps. 1-4).....Universal.....Rialto, 10.45 a.m.
THURSDAY, AUGUST 27, 1931
Politics.....M.-G.-M.....Rialto, 11 a.m.

LIVERPOOL

THURSDAY, AUGUST 20, 1931
The Viking.....Sterling.....Futurist, 10.45 a.m.
Danger Island (Eps. 1-4).....Universal.....Forum, 10.45 a.m.
FRIDAY, AUGUST 21, 1931
Son of India.....M.-G.-M.....Palais de Luxe, 10.30 a.m.
TUESDAY, AUGUST 25, 1931
High Stakes.....Radio.....Scala, 11 a.m.
Politics.....M.-G.-M.....Palais de Luxe, 10.30 a.m.
WEDNESDAY, AUGUST 26, 1931
Transatlantic.....Fox.....Trocadero, 11 a.m.
Night Nurse.....Warner.....Forum, 11 a.m.
Three Who Loved.....Radio.....Scala, 11 a.m.
THURSDAY, AUGUST 27, 1931
Travelling Husbands.....Radio.....Scala, 11 a.m.

MANCHESTER

THURSDAY, AUGUST 20, 1931
The Flying Fool.....Wardour.....Theatre Royal, 11 a.m.
FRIDAY, AUGUST 21, 1931
Love Lies.....Wardour.....Theatre Royal, 11 a.m.
Transatlantic.....Fox.....Piccadilly, 11 a.m.
Hunchback of Notre Dame.....Universal.....New Oxford, 11 a.m.
TUESDAY, AUGUST 25, 1931
Night Nurse.....Warner.....Theatre Royal, 10.45 a.m.
High Stakes.....Radio.....Hippodrome, 11 a.m.
The Lawyer's Secret.....Paramount.....Paramount, 10.45 a.m.
WEDNESDAY, AUGUST 26, 1931
Three Who Loved.....Radio.....Hippodrome, 11 a.m
The Great Lover.....M.-G.-M.....Market Street Picture House, 10.45 a.m.
THURSDAY, AUGUST 27, 1931
Travelling Husbands.....Radio.....Hippodrome, 11 a.m.

NEWCASTLE

THURSDAY, AUGUST 20, 1931
A Holy Terror.....Fox.....Queen's, 10.30 a.m.
FRIDAY, AUGUST 21, 1931
Politics.....M.-G.-M.....Olympia, 11 a.m.
Danger Island (Eps. 1-4).....Universal.....Gaiety P.H., 2.30 p.m.
TUESDAY, AUGUST 25, 1931
Son of India.....M.-G.-M.....Olympia, 11 a.m.
WEDNESDAY, AUGUST 26, 1931
The Common Law.....P.D.C.....Queen's, 10.15 a.m.

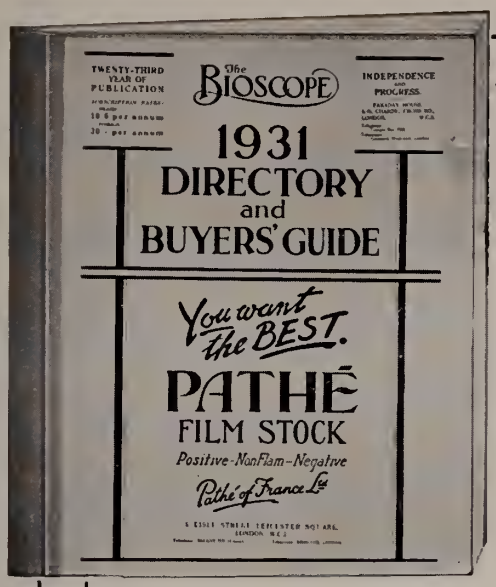
NOTTINGHAM

FRIDAY, AUGUST 21, 1931
The Girl in the Night.....Wardour.....Scala, 10.45 a.m.
The Common Law.....P.D.C.....Elite, 10.45 a.m.
TUESDAY, AUGUST 25, 1931
The Girl Habit.....Paramount.....Elite, 10.45 a.m.
Sporting Blood.....M.-G.-M.....Scala, 11 a.m.
WEDNESDAY, AUGUST 26, 1931
Creeping Shadows.....Wardour.....Scala, 10.45 a.m.
High Stakes.....Radio.....Elite, 10.45 a.m.
THURSDAY, AUGUST 27, 1931
Three Who Loved.....Radio.....Elite, 10.45 a.m.

SHEFFIELD

THURSDAY, AUGUST 20, 1931
The Great Lover.....M.-G.-M.....Cinema House, 11 a.m.
FRIDAY, AUGUST 21, 1931
The Girl Habit.....Paramount.....Central Picture House, 10.45 a.m.
Sporting Blood.....M.-G.-M.....Cinema House, 11 a.m.
TUESDAY, AUGUST 25, 1931
Broadminded.....F.N.P.....Union Street P. H., 10.45 a.m.
THURSDAY, AUGUST 27, 1931
The Viking.....Sterling.....Regent, 10.30 a.m.





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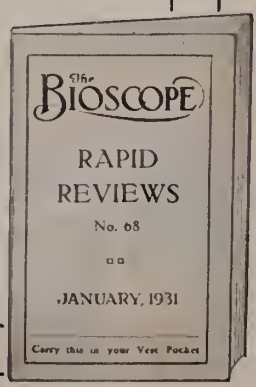
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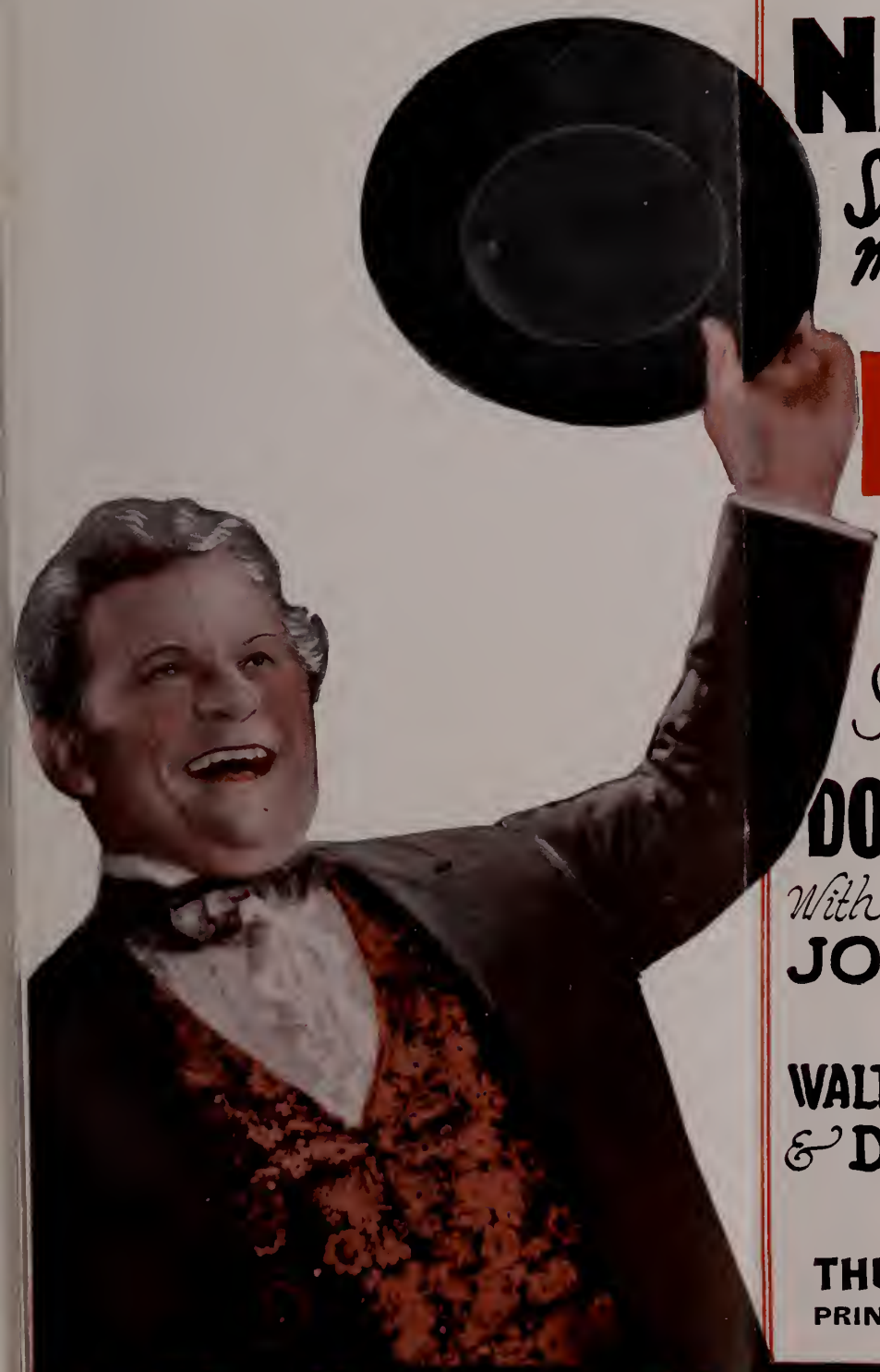
Says the Motion Picture Herald for

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Starring

DOROTHY MACKAILL

With CONRAD NAGEL, JOAN BLONDELL, H-B-WARNER, WALTER BYRON · HELEN WARE & DOROTHY PETERSON.



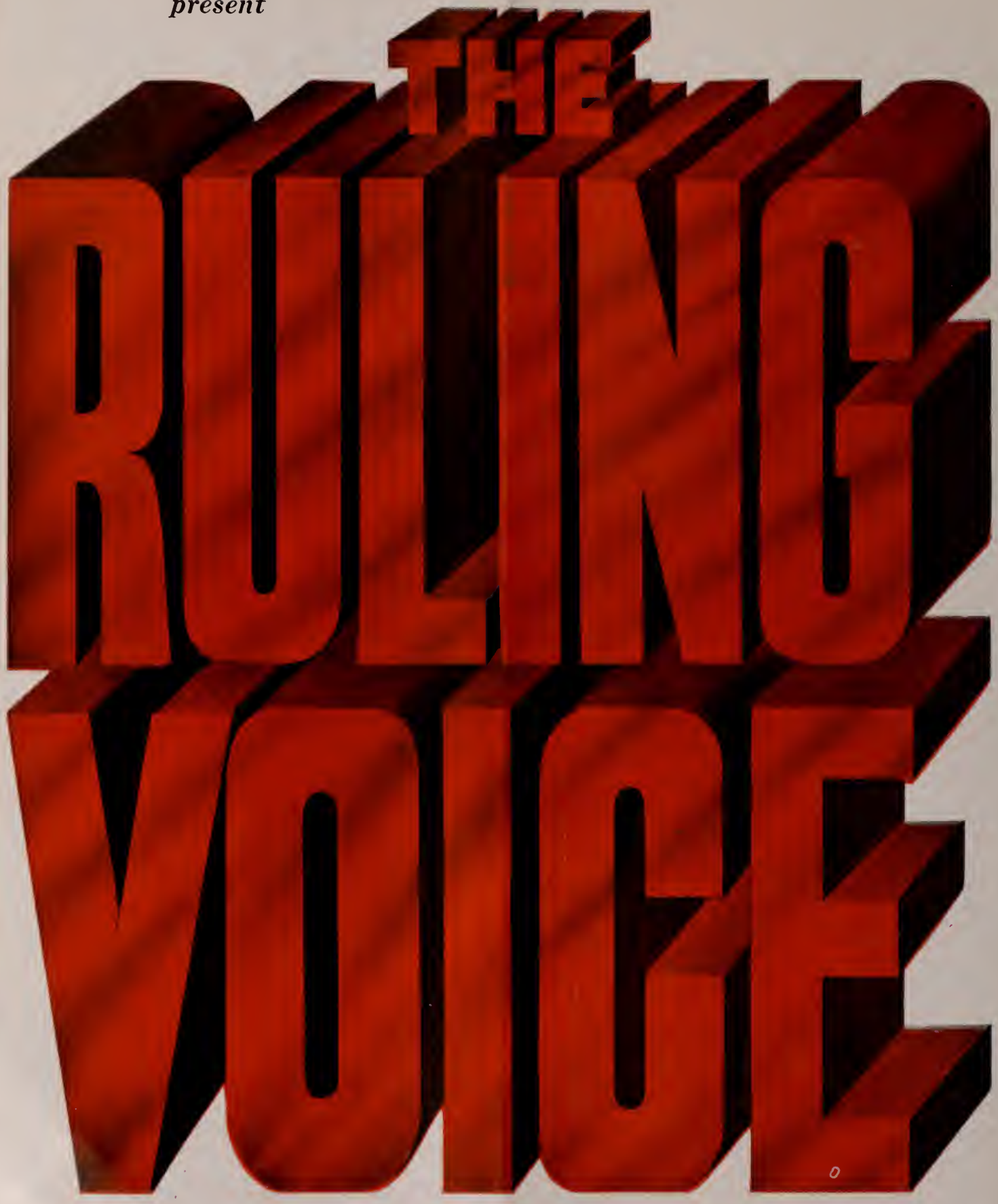
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THURSDAY, SEPTEMBER 3
PRINCE EDWARD THEATRE, at 3 p.m.

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SMASHING HITS FOR 1931-32!

RELEASED MAR. 7.



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ARLISS

TOPS HIS TRIUMPH IN

"THE MILLIONAIRE"

in

ALEXANDER HAMILTON

with

DORIS KENYON

JUNE COLLYER

DUDLEY DIGGES

ROLF HAROLDE

ALAN MOWBRAY

MONTAGU LOVE

RELEASED MAR. 21



RELEASED MAR. 21



JOHN BARRYMORE

with MARIAN MARSH

give their greatest performance in

THE MAD GENIUS

RELEASED JAN. 25



CONSTANCE BENNETT

IN THE HIT OF HER CAREER

BOUGHT

with

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YOUR OPPOSITION WILL SEE STARS WHEN YOU PLAY THEM IN

WARNER BROS. & VITAPHONE TALKING PICTURES

RELEASED DEC. 28



LEW AYRES
in
A HANDFUL OF CLOUDS
with
JAMES CAGNEY
DOROTHY MATHEWS

WILLIAM POWELL

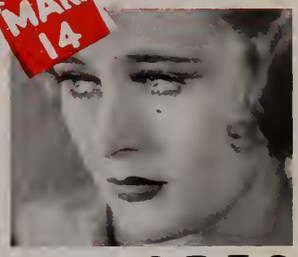
outdoes every characterisation he has ever given on the screen in

RELEASED FEB. 15



THE ROAD TO SINGAPORE
DORIS KENYON - MARIAN MARSH
LOUIS CALHERN ALISON SKIPWORTH

RELEASED MAR. 14



DOLORES COSTELLO
in
EXPENSIVE WOMEN
with
H. B. WARNER
ANTHONY BUSHELL

RELEASED JAN. 4



BARBARA STANWYCK
in
NIGHT NURSE
with
BEN LYON . JOAN BLONDELL
CLARKE GABLE

RELEASED DEC. 14



BEBE DANIELS
in
THE MALTESE FALCON
with
RICARDO CORTEZ

RELEASED FEB. 29



JOAN BLONDELL **JAMES CAGNEY**
in
LARCENY LANE

RELEASED FEB. 1

THE STAR WITNESS
with
CHIC SALE
and
WALTER
HUSTON

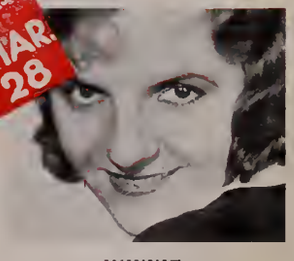
RELEASED JAN. 11



SMART MONEY

with
EDWARD G. ROBINSON
—
JAMES CAGNEY
and This Bevy of Beautiful Blondes
EVALYN KNAPP . NOEL FRANCIS
MARGARET LIVINGSTON
GLADYS LLOYD . POLLY WATERS

RELEASED MAR. 28



WINNIE
LIGHTNER
in
SIDE SHOW
with
Charles Butterworth
Donald Cook
Evalyn Knapp

AND MORE TO FOLLOW!

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Warner Bros. Pictures



WILLIAM POWELL



as

The man men remembered
and women couldn't forget
in

THE ROAD TO SINGAPORE

DORIS KENYON
MARIAN MARSH

Based on a play by Roland Pertwee from a story by Denise Robins

Directed by
ALFRED E. GREEN

TRADE SHOW

PRINCE EDWARD THEATRE
WEDNESDAY, SEPT. 2ND, AT 8.45 P.M.

Release, February 15th, 1932

RESERVE PLAYING TIME FOR THESE SURE-FIRE BOX-OFFICE ATTRACTIONS.

Date	*Title*	*Star*
December 21st	A HANDFUL OF CLOUDS	Lew Ayres
January 4th	NIGHT NURSE	Barbara Stanwyck
January 11th	SMART MONEY	Edward G. Robinson
January 18th	JEALOUSY (British Quota Picture)	Mary Newland
January 25th	BOUGHT	Constance Bennett
February 1st	STAR WITNESS	Walter Huston
February 15th	ROAD TO SINGAPORE	William Powell
February 29th	LARCENY LANE	James Cagney
March 7th	ALEXANDER HAMILTON	George Arliss
March 14th	EXPENSIVE WOMEN	Dolores Costello
March 21st	MAD GENIUS	John Barrymore
March 28th	SIDE SHOW	Winnie Lightner
April 4th	STRANGLEHOLD (British Quota Picture)	Isobel Elsom

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GRANT MITCHELL
who said he'd testify—and was taken for a ride

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TRADE SHOW

PRINCE EDWARD THEATRE
FRIDAY, AUGUST 28TH, AT 8.45 P.M.

Release, February 1st, 1932

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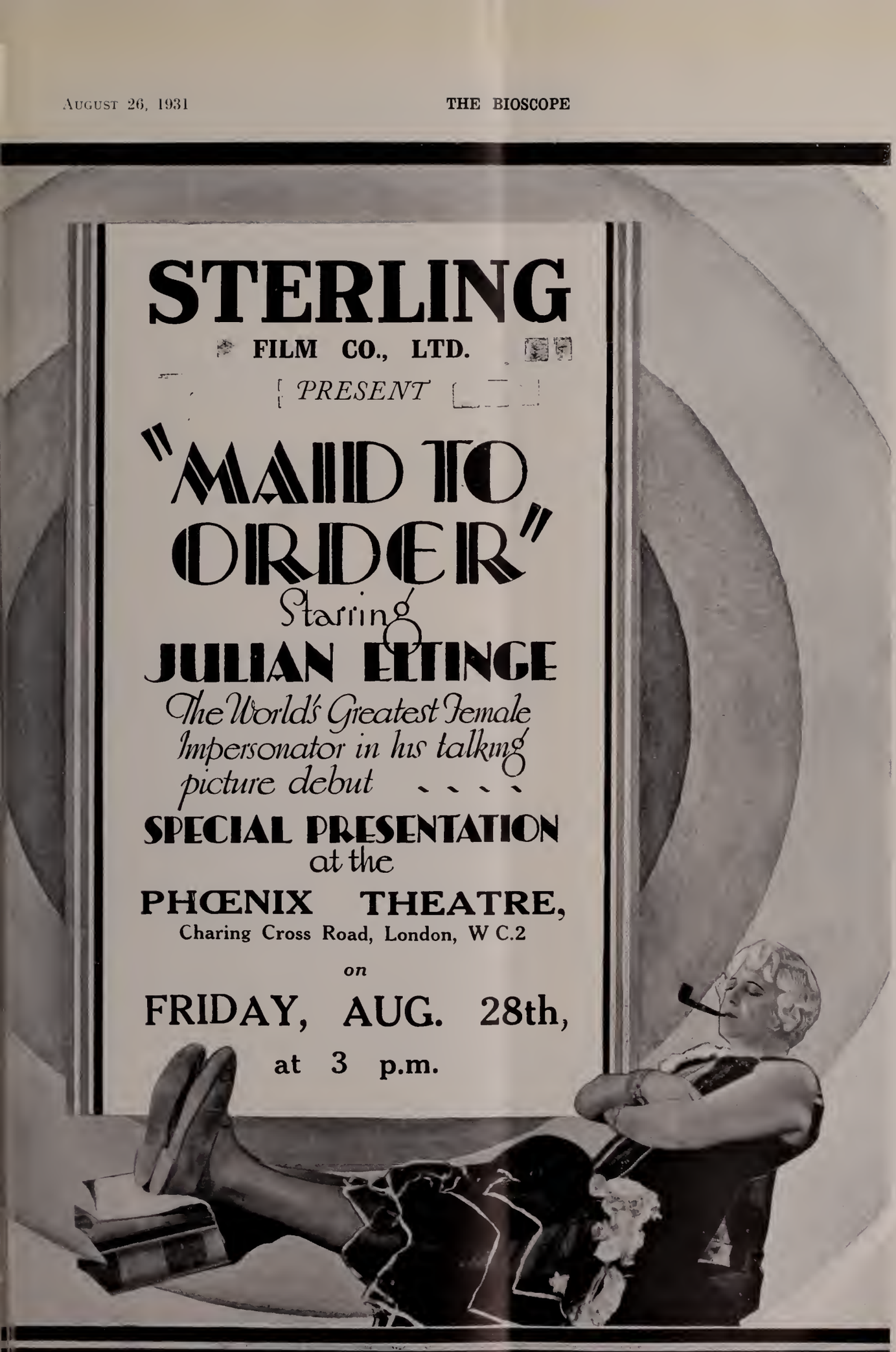
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MANCHESTER	Tuesday, September	1st	Paramount	10.45 a.m.
LEEDS	Wednesday, "	2nd	Scala	10.45 a.m.
LIVERPOOL	Friday, "	4th	Futurist	10.45 a.m.
GLASGOW	Wednesday, "	9th	Picture House	11 a.m.
NEWCASTLE	Friday, "	11th	Paramount	10.30 a.m.
BIRMINGHAM	Tuesday, "	15th	Futurist	10.45 a.m.
CARDIFF	Friday, "	18th	Capitol	11 a.m.





Paramount presents

An ERNST LUBITSCH PRODUCTION

MAURICE CHEVALIER in

'THE SMILING LIEUTENANT'

with Claudette Colbert Charles Ruggles Miriam Hopkins

Based upon "The Waltz Dream" by Leopold Jacobson and Felix Dormann, and the novel, "Nux Der Prinzgemahl" by Hans Muller

Music by Oscar Straus

A Paramount Picture

RELEASE DATES

London Nov. 23 1931

Provinces Jan. 1932

Distributed by Paramount Film Service Ltd.

Important Announcement

4 added attractions to *Paramount's* Wonderful 2nd Quarter Releases

Releasing Year September 1931-1932

Paramount presents **"THE LAWYER'S SECRET"** with **CLIVE BROOK, CHARLES ROGERS, RICHARD ARLEN, FAY WRAY, JEAN ARTHUR** By James Hilary Finn Directed by Louis Gasnier and Max Marcin A Paramount Picture	**RELEASED Dec. 7, 1931**
Paramount presents **"WOMEN LOVE ONCE"** with **PAUL LUKAS, ELEANOR BOARDMAN AND GEOFFREY KERR** By Zoe Akins A Paramount Picture	**RELEASED Dec. 14, 1931**
Paramount presents **"I TAKE THIS WOMAN"** with **GARY COOPER & CAROLE LOMBARD** From the novel "Lost Ecstasy" by Mary Roberts Rinehart A Paramount Picture	**RELEASED Feb. 8, 1932**
Paramount presents **WILLIAM POWELL** in **"MAN OF THE WORLD"** Directed by Richard Wallace A Paramount Picture	**RELEASED Feb. 15, 1932**







RELEASED DEC. 7 1931

"This is a film which should be seen." Morning Post

"An extraordinarily good show" Evening Standard







NOW at the PLAZA Piccadilly Circus

Paramount presents

"THE LAWYER'S SECRET"

with

CLIVE BROOK, CHARLES ROGERS, RICHARD ARLEN, FAY WRAY, JEAN ARTHUR

By James Hilary Finn

Directed by Louis Gasnier and Max Marcin

A Paramount Picture

Distributed by Paramount Film Service Ltd.

SEE FURTHER PARTICULARS ON NEW ATTRACTIONS OVERLEAF

Paramount Presents

"WOMEN LOVE ONCE"

with

PAUL LUKAS,
ELEANOR BOARDMAN
and GEOFFREY KERR

By ZOE AKINS

A PARAMOUNT PICTURE

RELEASED
DEC
14
1931

Paramount Presents

"I TAKE THIS WOMAN"

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GARY COOPER
and
CAROLE LOMBARD

From the novel "Lost Ecstasy" by
MARY ROBERTS RINEHART

A PARAMOUNT PICTURE

RELEASED
FEB
8
1932

Paramount Presents

WILLIAM POWELL

in

"MAN OF THE WORLD"

Directed by RICHARD WALLACE

A PARAMOUNT PICTURE

RELEASED
FEB
15
1932


Paramount
Pictures


Paramount
Pictures


Paramount
Pictures

His first STARRING Picture for Paramount Now at the PLAZA









PARAMOUNT PRESENTS

CHARLIE RUGGLES

IN

"THE GIRL HABIT"

DIRECTED BY EDWARD CLINE

Based upon a play by A. E. Thomas and Clayton Hamilton.

Distributed by Paramount Film Service, Ltd.

RELEASED JAN. 4, 1932.

A Paramount Picture

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A consolidation of Exhibitors Herald, Moving Picture World, Motography, Motion Picture News, combining all the time-tested editorial values of business publication tradition within the motion picture industry — published every week — edited by Terry Ramsaye — subscription price. £1 the year.

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PDC Ltd. presents

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DONALD OGDEN STEWART'S FAMOUS PLAY

with

INA CLAIRE

ROBERT AMES, MYRNA LOY, ROBERT WILLIAMS,
HEDDA HOPPER, HALE HAMILTON,
WALTER WALKER :: LOUISE CLOSSER HALE



"Is quite definitely a film to see."
—*Daily Sketch.*

"Will remain long in one's memory."
—*Daily Film Renter.*

"Remarkable for an unforgettable performance by Ina Claire."
—*Kine Weekly.*

"Very human—very real."
—*Faulkner's.*

"Will make a big popular appeal."
—*The Bioscope.*

It's a PDC Picture

FOX HAS A FLASHING WINNER IN

BAD GIRL

JAMES DUNN

"Fox has a flashing winner in 'Bad Girl.' With pictures like this—and Fox has others—the hue of the box-office grows rosier."

—*MOTION PICTURE HERALD*

LONDON TRADE SHOW
Prince Edward Theatre, Sept. 3rd, at 8.30 p.m.

"'Bad Girl' is New York sensation. Tremendous word-of-mouth publicity indicates a record-breaking second week at the Roxy."

SALLY EILERS



THE HUE OF THE BOX OFFICE GROWS ROSIER

23rd YEAR.

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No. 1299. Vol. LXXXVIII. AUGUST 26th, 1931 PRICE 6d.

In Brief

WARNER Bros. have secured the sole use of the newly equipped Teddington Studios for their British production centre, "The Bioscope" announces exclusively. *Page 24*

MUTUAL Pictures, Ltd., is a company formed to undertake the production of British films for Universal, and are likely to operate at the Blattner Studios, Elstree, it is understood. *Page 25*

WESTERN Electric are prepared to install their equipment in a limited number of smaller halls on terms of percentage of receipts, announces R. M. Hatfield. *Page 25*

IMMEDIATELY before the Governmental crisis the T.U.C. decided to urge the addition of a quality clause to the Quota Act, *Page 29*

THEY (the T.U.C.) decided also to press the Government to effect reconstitution of the Board of Trade Advisory Committee to include F.B.I and T.U.C. representation. *Page 29*

EUGENE Zukor, Paramount theatre construction chief, sails for England to-day (Wednesday) in connection with the opening of the company's new Newcastle-on-Tyne theatre. *Page 24*

E. S. GREGG, late managing director of Western Electric, sails for America on Friday to take up an important position with E.R.P.I. *Page 27*

DIRECTORS of Welsh-Pearson in a definitely frank report refer to disappointing returns achieved by "Journey's End." *Page 40*

FOLLOWING a recent visit to French Studios, W. H. Mooring, Editor of "The Bioscope," writes on the revitalising effect of Hollywood influences upon European film production. *Page 30*

ADMISSION price cutting among Berlin exhibitors has led to ridiculous and uneconomic receipts. *Page 27*

? ? !

Events of the past week have transpired in an atmosphere of gloomy dread. English summers being what they are, the whole nation is accustomed to live with a dark cloud hanging over its head.

But the clouds of the past week have been different. They have, for one thing, been threateningly near to the mountain peaks of all our hopes. Even now they *may* burst with a crash about our ears, bringing a deluge of new taxation.

The resignation of a Government with desperate designs upon new revenue would be welcome if it were not a consequence that a National Cabinet with precisely the same Budget to balance has succeeded it. New Government does not mean new Balance Sheet.

It is extremely doubtful whether the film industry will be able to congratulate itself upon the fact that the formation of a new Government has definitely limited the powers of a political force which stood for new "luxury" taxes in preference to drastic economies in public services or a new Import Tariff policy.

Spending power in most industrial areas—as cinema owners read in their pass books—is already reduced to a bare subsistence level. Tightening up of "out of work" payments will inevitably add to the difficulties of exhibitors in many areas. Any increased Film Taxation—which THE BIOSCOPE is informed on good authority was in contemplation before the Government resigned—would prove "the last straw." An increased tariff on imported films could not fail to react disastrously on the British cinema owner.

Before the crisis came the Trade Union Congress had pledged itself to use its influence in securing modification of the Films Act—in an administrative direction—in favour of the British Film Industry. It has decided definitely not to press for an increased Quota, but to seek new powers for the reconstitution of the Advisory Committee, with a minimum cost clause to discourage production of "trashy" British pictures.

Doubtless the T.U.C. will for some time to come have other "fish to fry." But the fact that the Trade Unions have recognised the importance of encouraging the British film industry should provide the National Government with a useful tip. If new taxation is inevitable, it must be equitable and not operated against any particular section of the public or of the industry.

Teddington Studios for Warner

Two-Year Contract for British Productions

Successful West End Play Purchased

"The Bioscope" is able to announce exclusively that Warner Brothers, concerning whose plans for British film production Jack Warner and Max Milder will make a detailed statement later this week, have secured the sole use of the newly-equipped Teddington Studios owned by the Henry Edwards Company, for a period of two years with an option to renew.

This studio comprises two full-sized working stages equipped with R.C.A. recorders and the latest cameras and lighting.

The two stages can, if desired, be thrown into one large one capable of accommodating huge spectacular sets.

The first British picture scheduled by Warner Brothers will be based on a highly successful stage play which recently concluded a long run at a West End theatre.

Osso To Commence British Production

Preliminaries Arranged at Elstree

(From Our French Correspondent, Georges Clarriere.)

The general annual meeting of collaborators in the Société des Films Osso took place last week at M. Adolphe Osso's home at Le Vésinet, near Paris. A banquet was also given and about a hundred guests were present, including the president of the Chambre Syndicale, Charles Delac.

The Osso concern has made remarkable progress during the last 12 months and is proof of the valuable experience of M. Osso, who was, for several years, head of Paramount in Paris, and who has had considerable experience in America. Apart from internal affairs, which were briefly discussed at the meeting, the question of foreign business was mentioned. A few weeks ago, Adolphe Osso was in London, where he made arrangements for the distribution of "Un Soir de Rafle," which film, though entirely in French, will be as easily understood in England as is "Le Million."

M. Osso completed preliminary arrangements for the production of English-speaking versions of his biggest French successes at Elstree.

With the exception of the Etablissements Jacques Haik, no other serious French effort has been made, since the coming of talking films, to co-operate with British production firms and studios.

Olympia to Remain

Last week's news about Olympia, on which doubts were thrown, has to be rectified. The Etablissements Jacques Haik has a 24 years' lease of that part of the premises which forms the hall and its offices, and although the bank, Société Générale, has taken up its option on the buildings lining the Boulevard des Capucines, the Olympia Cinema will be undisturbed.

* * *

Carmine Gallone is now directing "Le Chant du Marin" for Osso, with Albert Préjean featuring. He will sing in French, English and German.

* * *

Paul Fejos, well known in American studios as scenarist and director, has been engaged by the Etablissements Braunberger-Richebé to direct "The Opportunist," based on the novel by Félicien Champsaur. One of Fejos's last films was the French version of M.-G.-M.'s "Big House."

* * *

All the rumours about Charlie Chaplin settling on the Riviera are blown away by the official news that Chaplin, as the result of conferences with Arthur Kelly, of United Artists, will shortly return to Hollywood. Chaplin will probably have the assistance of Harry d'Abbadie d'Arrast for the direction of a special subject.

* * *

Carl Laemmle has invited the French producer Réne Clair, of "Sous les Toits de Paris" and "Le Million" fame, to go to Hollywood and direct for Universal. Clair, however, is under contract to the Tobis French company.

"Tarzan" for Van Dyke

W. S. Van Dyke, who recently signed a new contract with Metro-Goldwyn-Mayer, is preparing to start work on "Tarzan of the Apes," from the story by Edgar Rice Burroughs.

The well-known director of "Trader Horn" recently completed the direction of "Guilty Hands." His contract renewal followed the preview of this production.

Eugene Zukor Coming

Paramount Theatre Construction Chief

Eugene Zukor, in charge of the Paramount theatre construction department, who sails on the *Europa* to-day (Wednesday) for this country, is expected to arrive in London on August 31st in connection with the opening of Paramount's new super theatre at Newcastle on September 7th.



Eugene Zukor

While here he will look into certain details regarding the new Paramount Theatre now approaching completion at Leeds and which is expected to be opened about February.

Mr. Zukor is accompanied by Mr. Morris Greenburg, of the theatre construction department.

Warners Start Shorter Release Policy

Pre-Release Seasons Taking Second Place

(By The Bioscope *American Representative, Ernest Rovelstad)*

British exhibitors who at present identify themselves with the London C.E.A. agitation for earlier release of films after trade show, and correspondingly shorter pre-release seasons, will be interested to learn that speedier release is planned by Warner Brothers for next season.

J. L. Warner, in charge of production, points out the danger of a change of fashion while a production is being held up, and this appears to be one reason for the decision. But the company policy also is stated to call for general release of pictures throughout the country rather than a delaying in favour of pre-release runs. In British circles the attitude may be construed as an indication that provincial release is now recognised as of primary consideration in the revenue game.

Racy, sophisticated pictures are now being frowned upon, and there will be less dialogue in order to allow for more action.

* * *

Fox and R.K.O. Radio already have decided upon these policies, and more companies are to follow, according to reports from the West Coast.

Fox, in addition, has voted thumbs down on gangster pictures, and a smaller number of productions of that type is the prospect.

Results obtained in "Smart Women," in which the amount of dialogue was reduced, brought the decision from Radio executives to adopt a plan of two-thirds action and one-third dialogue in productions.

Universal British Plans

New Company Formed

Production at Blattner Studio ?

The Bioscope understands that to undertake the production of British films for Universal Pictures a new British company, styled Mutual Pictures, Ltd., has been formed.

Carl Laemmle, in company with David Bader, is expected to arrive in London about September 1st to complete arrangements.

Henry MacRae, Universal director, arrives to-day (Wednesday) on the "Aquitania," accompanied by an assistant director, Norman Tracey.

Mr. Laemmle is to see John Drinkwater, several of whose plays will be considered as possible subjects for Universal production here. Notable among these is "Bird in Hand."

Blattner Studios, Elstree, are likely to be used by Universal's British production company.

Clifford Kemp Convention

The Clifford Kemp Film Service, Ltd., recently held its first annual outing to Hornsea, 42 members of the organisation and their friends attending.

Lunch was served at the Oberon, the party afterwards spending a few happy hours, bathing and rambling.

During the early evening the company's First Convention was held at the Alexandra Hotel, with Clifford Kemp in the chair, supported by the following executives of the company:—Messrs. F. W. Blatch (secretary and general sales manager), G. F. Mayo (general manager of theatres), A. H. Stone, L. Wolstenholme and J. T. Wilcock (directors).

The Chairman opened the conference with a hearty speech of welcome to the various staffs of the Scunthorpe, Rothwell and Bradford theatres, also those of the Leeds and Newcastle offices of the Film Service.

Mr. Kemp, in a brief and sincere address, stated that the company's activities were ever increasing, and although conditions in various industries were not of the best, he was pleased to state that the Clifford Kemp Film Service, Ltd., had had a most successful year, largely due to the whole-hearted co-operation and loyalty of the executives and staff.

Others who spoke included Mr. Blatch, Mr. Symmons and Mr. Mayo.

W.E. Now On "Sharing Terms"!

New Effort To Assist Small Cinemas

R. M. Hatfield Announces Novel Plan

In continuation of their efforts to meet the demands of small cinemas for sound reproducing equipment of a quality equal to that in the large West End cinemas, R. M. Hatfield, managing director of Western Electric Co., Ltd., announces that Western Electric are prepared to instal their sound reproducing equipment in a limited number of cinemas suitable for their 3S-FD, 3A-F and 4U-F types of apparatus, under a plan whereby payment for the equipment, its installation and servicing would be made weekly on the basis of a small percentage of the gross receipts.

With this announcement a closely guarded secret is revealed, on which the trade has been waiting for some weeks with extraordinary interest.

"In reaching this decision," Mr. Hatfield said, "we were largely influenced by the unusually good credit experience we have had with 1,500 British exhibitors. The business integrity of the British exhibitor is of such a high order that we are willing to co-operate with him and let the weekly payments to us fluctuate as the box-office receipts fluctuate. We are convinced that the small exhibitor, by installing Western Electric apparatus, will get better reproduction of his pictures and that his box-office receipts will increase."



R. M. Hatfield

Mr. Hatfield pointed out, further, that in previous efforts to make available high-class reproducing apparatus to small exhibitors, Western Electric had tried to simplify its equipment and to spread the payments over more extended periods. This new plan is a departure from previous lines of effort, and in effect is a declaration that Western Electric are willing to cast their lot with exhibitors in the ups and downs of the trade.

Full details of this plan can be obtained from Western Electric's head office in Bush House, Aldwych, London, or on application from the following Western Electric salesmen:—

Birmingham.—F. H. D'Arcy, Western Electric Co., Ltd., 1/2, Waterloo Street, Birmingham.

Manchester.—A. C. Robertson, Western Electric Co., Ltd., Old Colony House, South King Street, Manchester.

Newcastle.—G. E. Moore, Western Electric Co., Ltd., Imperial Buildings, Westgate Road, Newcastle-on-Tyne.

Wales.—R. H. Baker, Western Electric Co., Ltd., Dominion House, Queen Street, Cardiff.

West of England.—W. L. McIlwraith, Western Electric Co., Ltd., Bush House, Aldwych, London. W.C.2.

Ireland.—W. L. McIlwraith, Western Electric Co., Ltd., 7/8, Lower Abbey Street, Dublin.

Leeds.—A. R. Wood, Western Electric Co., Ltd., 6, Britannia House, Wellington Street, Leeds.

Scotland.—N. Lindop, North British Hotel, Edinburgh, or Western Electric Co., Ltd., 22a, West Nile Street, Glasgow.

Annual Theatrical Sports

Big Cinema Trade Interest

The annual theatrical sports, held at Stamford Bridge Sports Ground on Saturday last, attracted a great deal of representation and support from the members of the film industry. Apart from the fact that the Vice-Presidents and patrons included a large number of well-known film trade personalities, the list of tributes and prizes included the G. A. Appleby Memorial Shield, presented by Mr. and Mrs. Appleby (Strand Electric); the silver challenge cup presented by the Entertainments Protection Association; silver challenge cup presented by Carl Brisson; a silver cup presented by Sir Oswald Stoll; and a silver cigarette case presented by Strand Electric Engineering Co.

The events included a half-mile handicap for cinema employees only, a special challenge cup being presented by the C.E.A. London and Home Counties Branch. The winner was K. G. Lucea, employed by Gaumont-British.

The film industry was well represented among the winning competitors. C. G. Bowtle, of Gaumont-British, won the mile cycling handicap; S. J. Hodgin and W. Cox, of Gaumont-British, took first and second respectively in the quarter-mile running handicap; Miss Lily Boxall, of Gaumont-British, won the 50 yards ladies' and gentlemen's three-legged race; G. H. West, Strand Electric, secured second prize in the mile walking handicap; and J. Clark, Strand Electric, was second in the half-mile running handicap. W. H. Clark, of First National Pathe, came in first in the one mile running handicap, with A. D. G. Tasker, of the Central Cinema, and J. Clark, of Strand Electric, as second and third.

The events of the whole afternoon were in every way a complete success.

TALK OF THE TRADE

Exactly !—Circuit De-centralisation Coming ?—Exhibitors Over Their Collars—Flat Rental Come-back—No, No, Ho———o !—"Folies Bergere" on Leicester Square

Faraday House,
August 26, 1931

Trade Awake to "Sponsored" Journalism

Spontaneous approval is still rare enough to prove, at times, a source of embarrassment. Therefore, to all those—a surprisingly large number—who have said nice things about last week's Bioscope leading article, headed, "Beware Sponsored Journalism," I merely say "Thanks." To the few good-natured leg-pullers who have asked what is meant by the words "Independent" and "Sponsored," I return the following illuminating replies from my dictionary :—

Independent—Not subordinate—not subject to bias—affording a comfortable livelihood.

Sponsor—To promise solemnly for another.

They must figure out the rest for themselves.

Circuit Breakers Are Circuit Makers

For once in a while a policy initiated in Great Britain has been "borrowed" by one of the principal American theatre chains. Within recent weeks the Gaumont-British P.C.T. circuit has been mapped out into geographical areas, each of which supports its own exploitation and publicity department, besides being answerable to a separate supervisor. The idea evidently is to specialise in various districts and to get right away from the card index principle back to something nearer approximating the close personal touch which represented—and still represents—one of the greatest advantages of the independent showman. Fox Theatres, of America, are also setting up a system of units to be operated as separated entities with the general manager in complete charge of each district. This, I imagine, is carrying the system adopted by the Gaumont circuit still a little further towards complete decentralisation, for the British circuit remains under the direct control of headquarters, though finer details are sifted and settled by the district units. Harry C. Arthur, general manager of the Fox circuit, believes that the new system will set a fresh standard in theatre operation and will result in considerable economies. Every British circuit manager will applaud his statement that "complete responsibility placed on the general manager's shoulders will engender better conditions in each locality." British circuit chiefs will probably agree, but with the qualification that they must first be sure that they have the right men for general managers !

Exhibitors Protesting Against U.S. Sales Policy

A number of American exhibitors are protesting against the sales policy of certain of the major producers in U.S.A. Meetings have been organised by the M.P.T.O. of Eastern Pennsylvania and Southern Delaware and every exhibitor organisation in the United States has been asked to identify itself with the protest. Both M.-G.-M. and Fox are to be asked to reconsider their policies in relation to sales. The principal objection in the case of Fox is said to be that substitution latitude jeopardises the position of exhibitors, who frequently complain that they are not sure of getting a large percentage of the stars and stories which have originally induced them to sign their contracts.

Return to Flat Rentals ?

There is also considerable agitation among American exhibitors in favour of a return to flat rentals, though whether this will produce reactions among British exhibitors is very doubtful. In spite of the fact that during the past year percentages have provided exhibitors with their stock grouse, I have met a large number of small men who prefer the share system to the flat rental basis. Presumably these American exhibitors have their reasons and they may agitate if they wish ; so, too, may British exhibitors, though I feel that if there is any agitation on this side.it will be aimed less against the system of percentages than against unfair percentage demands, and, while it might be easy to organise a scrap against an unpopular system which affected all exhibitors alike, it would not be so simple to organise effective opposition where the iniquity, if it existed, affected only a relatively small proportion. I shall probably be told that in Great Britain there is a large and not a small proportion of exhibitors who are struggling under the weight of exorbitant percentages. Well, I shall be glad to hear from them.

Oh Yeah ?

Warner Brothers are to make a film titled "The Rich Are Always With Us." Wall Street propaganda ?

No Thanks —Please !

During the past week or two invitations have reached me from several exhibitors anxious that I should attend their theatres to hear a certain person possessed of undoubted oratorical eloquence whom they judge to be a stage draw of great public interest. I will not mention names because The Bioscope, having declined to accept paid advertisements in connection with this particular "stage act," is in no mood to afford free publicity to the same. I would like to convey to any exhibitor who may have arranged to bill this particular item that if I do not receive such invitations there will be no necessity for me to decline them. The Bioscope would be among the last of the trade papers to urge a policy of persecution, and the person concerned has undoubtedly expunged his offences against the public. All the same, if the time arrives when cinemas have nothing more entertaining to offer the public than the reminiscences of people whose "selling value" depends upon circumstances of the kind now brought to my mind, it will be time for them to close down. The C.E.A. has offered its members no lead. The Bioscope will continue to do so. No reputable theatre can offer the public such "entertainment."

Stars Gazing

I was surprised to find at the gala opening of the Leicester Square Theatre on Friday a large number of British film stars : were they attracted there by disturbing visions of a fading film industry and the rapid revival of live stage shows ? If so they may take heart. For, as Basil Dean said after the show, the inauguration by R.K.O. of a 50-50 film-stage show does not mean that fewer or cheaper films will be shown there. They will, in fact, want still more and better films.

Flashes of Folies Bergere

That encouraging news must have reassured Margot Grahame, John Stuart, Wm. Freshman, Harold Huth, Elizabeth Allan, Muriel Angelus and the other British film artists who had watched Jack Hulbert's first attempt to outdo the Folies Bergere without introducing any cheap leg show. I am not exaggerating when I compare the new R.K.O. show with the Folies Bergere because in point of colour, lighting and movement it really invites comparison. And the clever blending of the film and the stage setting which makes a distinctly attractive opening to this new Hulbert show is similar to that exploited in the current Folies Bergere programme. It is clever enough to justify the similarity and is, of course, a novelty as far as this country is concerned. A gauze screen is used for the projection of a film showing a bevy of dancing girls. Behind the screen, moving in rhythm with the picture, are some real girls, and by clever lighting changes the film and stage artists are alternatively predominant until finally the screen rises almost imperceptibly and the real girls step forward as though "coming to life" out of the picture.

Will R.K.O. Start Vaudeville Boom ?

This new policy at the Leicester Square Theatre may very well start off another big boom in cine-variety. It will, in any case, give every other West End house something to think about. At the same time, it would need an Old Moore to forsee public reactions to this new style of cinema bill. For the reason alone that it is a bold and original step R.K.O. deserve encouragement.

Tooting Hush-hush

I foresee considerable controversy among theatre constructional enthusiasts when the so-called "secret" of the new Bernstein theatre at Tooting is revealed. Komisarjevsky's decorative treatment—an attempt to provide jaded cinemagoers with designs that are really fresh—is being carefully veiled behind a screen of mystery (even the workmen are sworn to secrecy) and so worked up into a useful publicity stunt. At the invitation of Cecil Bernstein, I spent several hours inside the Granada a few days ago, and must at least congratulate his company on approaching the question of ornamentation from an unusual angle. The decorations are, to put it mildly, startling, a Gothic architectural form having been subordinated to a highly coloured "fair ground" treatment. I am unable to say much more without giving away the show completely, but the full story will appear in The Bioscope later.

An Essay in Architecture and Lighting

As different from the Granada as chalk from cheese is the conception of the Victoria, Cambridge, scheduled to open this week-end. Here, instead of the theatre having been

subordinated to its decorative treatment, the reverse is the case. The architect—M. Wheeler, F.R.I.B.A.—has endeavoured to create a form expressive of the cinema, and his collaborator, Baron Arild Rosencrantz, has designed his colour scheme to merge into and soften the simple planes which characterise the auditorium. A third factor enters into the argument here, for Holophane's special lighting installation is going to pour out new and original effects which have never before been achieved in coloured cinema illumination. This is going to be a theatre of trade as well as public interest.

Jimmie McBride And His Bride

Our old friend and Scottish representative, Jimmie McBride, has just started on a brief and belated honeymoon visit to Torquay. The rejuvenated and redoubtable Scottish Councillor—Jimmie is all that in these days—in spite of his close contact with the public, managed to hide from all but a few confidential friends the fact that he was married to Miss Margaret Baillie, well-known in Scottish cinema circles as the manageress of La Scala, Edinburgh, as long ago as July 2nd. Now the secret has leaked out, however, I can say what my colleagues and I would have liked to say long ago—"Long life and increasing happiness to Mr. and Mrs.!" Mrs. McBride was for 17 years the manageress of La Scala, a post which she only resigned some time after her marriage. It was because she had been asked by her directors to remain after her marriage that the important news was kept so dark. Jimmie's characteristic smile is already more expansive, and we, with his hundreds of trade friends, hope it will grow more so.

Radio Exhibition And the Trade

Film trade people who will this year be finding themselves among the standholders at the National Radio Exhibition at Olympia and Manchester will be mighty glad to hear that they are again to have the courteous assistance and service of Garry Allighan as liaison between themselves and the Press. Garry has again been appointed Press Manager for the Exhibition, which is not surprising in view of his popularity as the official publicity manager of the Radio Manufacturers' Association—a post which he has held for the past three years—and of his influence as *Daily Standard* critic on broadcasting subjects. Garry always manages to preserve his own ideas as to how any particular job should be done. He is by no means a "Yes" man, which probably contributes to his success. In any case, it must be agreed that he has done much to foster happier relations between the Trade and the Press, both in regard to film and radio subjects.

OBSERVER

Stoke Poges—Sept. 6

S.G.S. Cup Competition

Maurice Ostrer, captain, and the Committee of the Screen Golfing Society are inviting all members to play on Sunday, September 6th, at Stoke Poges, in The Cinema Challenge Cup Competition. Whilst players may not be eligible to win this trophy, which is confined to members of the trade, other special trophies are being offered in competition.

Entries must be received by Monday (August 31st).

Admission Prices Collapse

Serious Effects Follow Price Cutting Policy

(By THE BIOSCOPE *German Correspondent, Fritz Mann)*

Cinema admission prices in Berlin have fallen catastrophically in consequence of general industrial depression. The admission to some of the smaller cinemas amounts only to 3d. The Union of Berlin Exhibitors has resolved to combat this uneconomic development, for it is a patent fact that if films are sold to the public at such prices the whole industry must eventually "go to the dogs."

Lowering Artists' Salaries?

In German film production circles attempts are being made to fix a scale of salaries for stars. According to the example set by the Berlin stage, it is hoped to lower the salaries to a bearable level. The proprietors of the legitimate theatres have resolved not to guarantee more than 3,000 RM. per month of whatever prominence the star may be. Profit sharing, in which both the proprietor and artists are paid on the basis of the show's earnings, has also been initiated.

* * *

The limit which the film producers would fix, though certainly higher than that fixed by the stage, would be far lower than the salaries which some of the stars at present receive.

A committee is to be formed to work out the matter. Matters are somewhat complicated by the opposition of certain producers, who urge that competition would suffer if artists' salaries were attacked in the manner described.

* * *

The famous German "stunt" performer, Harry Piel, has been engaged by Carl Laemmle during the latter's stay in Prague for the Universal production. He will appear in German and English productions. Laemmle says he will make Piel an international star.

* * *

The well-known German producer and renter, Hermann Rosenfeldt, has established a new firm, the Heros-Film. He will produce six pictures. Rosenfeld is the former general manager of Hegewald.

Gregg Sails Friday

W.E. Sets Up From 100 to 1,400

E. S. Gregg, late managing director of Western Electric in this country, sails for America on the *Leviathan* on Friday to take up an important position with ERPI in America. Mr. Gregg, who is succeeded by R. M. Hatfield, will carry with him considerable gratification at the progress made by the company during his regime, for when he came to this country two years ago there were less than 100 theatre installations in operation here. To-day there are nearly 1,400!



E. S. Gregg

During the same period the company has increased the number of installations in Continental Europe, the near East and India from 22 to 600 installations.

During his term there he has also served to introduce "talkies" into the British Navy, and in conjunction with E. P. L. Pelly he succeeded in interesting the two big commercial organisations of Lyons and and Levers in the value of the talking film for industrial purposes. He has also witnessed the adoption of talking films, experimentally at least, as an educational medium, and reports as to results are now awaited from the Middlesex educational authorities.

Universal Staff Economies

Dillon Damen Leaves

R. Dillon Damen, for the past 18 months with the Universal publicity department, has left the company in consequence of recent staff economies effected by the managing director, James V. Bryson.

His association with J. Leslie Williams, Universal publicity manager, and with J. V. Bryson, has been throughout a very happy one, and his success and popularity with the Fleet Street and trade press will doubtless result in his announcement of a new appointment in the near future.

Mr. Damen was for some time attached to the publicity staff of Fox Films, during which time he had practically complete charge of the company's extensive advertising and press work.

Prior to these he had for some time acted in a free lance capacity as press agent for the General Theatres Corporation, now a subsidiary of the Gaumont-British. An energetic and forceful writer, he has originated a number of clever exploitation schemes.

"Peg o' My Heart" for M-G-M

"Peg O' My Heart," one of the most famous stage successes of the past two decades, has been added to the list of M.-G.-M. story properties. No cast selections have yet been announced.

BRITISH STUDIOS TO-DAY

Gaumont-British Museum—Universal to Produce at Elstree—"The Red Dog" at Welwyn —"Hitch's" Hitch Over—Connie Ediss with Robey



Gainsborough's reconstruction of a corner of the British Museum for "Michael and Mary." Edna Best, on the seat, awaits her husband, Herbert Marshall, who is just being polished up by the make-up man

British Museum, Islington

The Gainsborough Studios were away back in the year 1900 all last week. Victor Saville was shooting the early scenes of "Michael and Mary," and, amongst other things, reconstructing the London of the Boer War. One of the most successful sets was a replica of the gallery in the British Museum. A still of this set was shown to one of the Museum officials, together with a photograph of the actual gallery on which it was modelled—he was unable to tell which was which! This week the modern sequences are being shot, and Elizabeth Allan and Frank Lawton have joined the Marshalls. Saville hopes to finish the picture within the next few days and then, if Renate Muller has fully recovered from her serious illness, to continue his interrupted production of the German musical comedy "Sunshine Susie."

"Ghost Train" Big Success

Jeffrey Bernerd, of W. & F., tells me that he has to-day had a private view of "The Ghost Train," the new Gainsborough production directed by Walter Forde, which, he says, is one of the finest British pictures he has seen and will score a sensational success. We shall all be looking forward to the trade show, after which we will tell Mr. Bernerd whether we agree with him or otherwise.

Blattner Studio for Universal British?

J. V. Bryson, of Universal, paid a surprise visit to the British & Dominion, and I believe at least one other Elstree studio, last Saturday. He appeared to be deeply interested in the work of every department there and wore the look characteristic of the "reconnoitrer." I imagine that when "Uncle" Carl Laemmle arrives here in a short while he will have placed before him a pretty shrewd idea of what studio facilities England has to offer. It is, of course, definitely decided that Universal will produce in this country, and just at the moment with several major American companies on the look-out for suitable British studios, there is not too much space to be bought—*cheaply!* I shall not be surprised if Universal finally decides to utilise the old Ideal place, now known as the Blattner Studio, which stands opposite to the British International lot at Elstree.

A new British company has been registered as Mutual Films Ltd., to arrange the production of Universal's quota pictures.

Val Valentine's "The Red Dog"

"The Red Dog," a screen farce on original lines, by Val Valentine, will take the floor at Welwyn Studios this week, under the direction of the author. A strong comedy cast has been selected for this film, of which the first members to be announced are Betty Amann, Amy Veness, who played the mother-in-law in B.I.P.'s "My Wife's Family," Jay Laurier, the well-known comedian, who has been playing in "Hobson's Choice," and Kenneth Kove, who has recently been playing in "Out of the Blue" with Gene Gerrard.

"Rich and Strange" Misadventures

Production, which was unavoidably held up owing to illness of Henry Kendall, has recommenced on "Rich and Strange," which Alfred Hitchcock is directing for B.I.P.

The final sequences of this picture were in sight when Kendall, who had been engaged in non-stop filming at Elstree for some months, succumbed to a serious form of blood poisoning and was rushed to a nursing home, where he underwent three operations in as many days.

Fully recovered, he has returned to Elstree, but further difficulties have cropped up for Hitchcock, occasioned by the other engagements of his cast. Joan Barry, meanwhile, was obliged to take up her part in "A Child in Their Midst," and Percy Marmont, in response to a telegram to Margate, where he was playing, left at the conclusion of an evening show, travelled to town, played his scenes at Elstree on Sunday and rejoined his company at Folkestone overnight.

It is anticipated that despite the delay and difficulties which have beset him, Hitchcock will successfully complete "Rich and Strange" this week.

That Submarine Film

An interesting visitor to the British International Studios at Elstree yesterday (Tuesday) was Chief Petty Officer Willis, leader of the heroes of the *Poseidon*, the ill-fated submarine. The principal reason for his visit was to watch Walter Summers directing shots of the submarine film which is now being made for British International. I will not say that this submarine film is to be a reconstruction of the *Poseidon* disaster; that statement would be permissible only were the film an American one. The British Admiralty being what it is, I can merely say that this is a submarine film in which disaster overtakes the submerged craft and the hero victims either perish or escape by using the Davis life-saving apparatus.

Connie Ediss With Fogwell

Reginald Fogwell's "Bindle" series, featuring George Robey, the first of which, "The Temperance Fete," is nearing completion at Isleworth, has absorbed another well-known West End comedy artist, Connie Ediss, who has assumed the role of "Mrs. Hearty" opposite Gibb McLaughlin. Another notable addition to the cast is Humberston Wright.

Ascot at Islington

The Ascot Totalisator was rebuilt at the Islington studios for the Gainsborough-British Lion production of "The Calendar," the whole of Sunday being occupied by T. Hayes Hunter in shooting this sequence, which has been delayed by bad weather. Edna Best, Anne Grey, Herbert Marshall, Gordon Harker, Alfred Drayton, Leslie Perrins and Nigel Bruce, together with a large crowd of fashionably dressed "extras," were kept busy throughout the day putting the finishing touches to this Edgar Wallace racing thriller. To-day when (it is hoped) the Royal enclosure sequence with Gordon Harker is filmed, the production will have been completed.

Cochran's Ladies at Twickenham

At Twickenham studios the other day I watched Leslie Hiscott directing a party of Cochran's Young Ladies from the Trocadero, who were giving a rhythmic demonstration of human elasticity in a night club scene for "Murder at Covent Garden," his latest thriller for W. & F. release. It is still highly improper to make a British film of this kind without a highly proper night club or cabaret scene, so the Twickenham unit was doing its best to meet the case. A weird-looking set had been built, the girls entering by a stairway, in descending which they exercised their sinnous attributes to the limit, the same time chanting a song titled "Ali Babi," composed, by the way, by Noel Gay, who wrote "All the King's Horses." Binnie Barnes put over a fine speciality



Jack Buchanan and Joan Barry in Louis Mercanton's new British production "A Child In Their Midst," now being made at Elstree

dancing act, while Dennis Neilson Terry and Ann Grey—who play the principal parts in the picture—stood by waiting to be called for a scene in which they have to brave the jaws of a huge python. In the story the basement of this same night club takes fire when Neilson Terry and Ann Grey light flares to protect themselves from the python, which has escaped from its cage into the basement where they are trapped.

The film is to have a highly thrilling finale, in which a big fire scene is the principal feature.

Revolving Stage for Buchanan Film

Francis Mangan, who is responsible for the Paramount stage presentations at the Plaza and elsewhere, is arranging a special ballet and stage show for the Paramount-British film, "A Child in Their Midst," now being directed at Elstree by Louis Mercanton. The Plaza Tiller Girls will take part. A huge revolving stage, the first of its kind to be seen in a British film, has been built at the Paramount-British studios. It will be capable of showing five complete changes of scenery and settings without lowering the curtain. A complete theatre stage will be built with stage boxes, in which will sit several of the characters in the film, including Jack Buchanan.

Short Shots

Norman Walker, having completed the cutting of his latest production, "The Shadow Between," is now on the Riviera, where he is combining pleasure with business. During his holiday, he is conferring with Dion Titheradge on a new dramatic screen play, which is to form his next subject.

* * *

To the cast of "The Water Gypsies," Basil Dean's new film, have been added Frances Doble, Barbara Gott and Ian Hunter.

W.H.M.

T.U.C. Drops Increased Quota Agitation

Advisory Committee : Reconstruction Urged

Minimum Quota Cost £150 per 100 feet

Immediately before the resignation of the Labour Government the Trade Union Congress Committee completed its report for submission to the Trade Union Congress to be held next month.

In this appeared references to recent "conversations" which have passed between the F.B.I. and the T.U.C. concerning Trade Union support for the British Film Industry.

The T.U.C. Committee urges that in preference to pressing the Government for an increase of the British quota to 50 per cent., efforts should be made to secure legislation strengthening the Advisory Committee of the Board of Trade.

This, it urges, should embrace representation of the F.B.I. and T.U.C., and should have power to make recommendations to the President of the Board of Trade.

The Films Act of 1927 should be amended so that quota films must cost at least £150 per 100 feet to produce, exclusive of copyright and recording fees.

Following recommendations moved by the National Association of Theatrical Employees at last year's T.U.C., a report affecting the British film industry was prepared on behalf of the London Trades Council by George D. Slow. In this report it was alleged that the British industry was becoming Americanised and that the leading British theatre circuits were controlled by U.S.A. The questions arose in the House of Commons, and following these THE BIOSCOPE published exclusively a summary of Mr. Slow's report. Since that time the Trade Union movement has been actively interested. Further investigations have been made and official visits paid to British studios. As a result of these investigations a report containing certain recommendations has been prepared for the Trade Union Congress to be held next month. This at the time of preparation was expected to carry considerable weight with the Labour Government, but the crisis since presented will probably react against definite steps. As representing the Trade Union point of view, however, the report is of considerable interest. It states, among other things, that after full consideration of the British film industry and the Quota Act, it is agreed that the Government should be approached by a joint deputation with the object of securing amending legislation to the Films Act, 1927. Reference appears to the Dominion and American interests and to the support of American banks and financial institutions in the Dominions. The report emphasises the menace of Americanisation of the world by means of the film and expresses a preference for the cultivation of English standards.

"British Films Improving"

It is admitted that quality of British films is improving and the report decries production of British films of low quality. The main recommendations in the report are (1) that it is not necessary to increase the quota laid down in the 1927 Act; (2) that in order to eliminate worthless films made specially in this country for quota purposes, it is recommended that all quota films must cost at least £150 per 100 feet to produce (with maximum requirements of £10,000 exclusive of copyright and recording fees); (3) that the Advisory Committee of the Board of Trade should be enlarged to include representation of the F.B.I. and Trade Union Congress, and should be invested with powers to make recommendations to the Minister as well as to supervise the working of the Act. Further, it should make an annual report on the working of the Act and the position of the British film industry, which should be published.

As reconstituted the Advisory Committee, it is urged, should have power to qualify films for registration as follows :—

(1) Films fulfilling all the requirements for the quota.

(2) Films fulfilling all the British quota conditions except that of minimum cost.

(3) Foreign films.

Only those in Class 1 would be eligible for quota purposes. Films in Class 2 which, in the opinion of the Committee, merited transference to Class 1, could be so transferred.

The report also recommends that the restriction that scenario writers of British quota film stories must be British should be deleted from the Films Act, 1927.

Stoke Newington Opening

Vaudeville in Programme

Standard Cinema Properties, Ltd., the circuit of which Mortimer Dent is chief, is reopening the Alexandra, Stoke Newington, on Monday, September 7th.

Martello and the Casino de Paris orchestra will be the permanent orchestra, and special stage presentations of vaudeville acts and orchestra will be featured.

The Mayor of Stoke Newington, Sir Herbert Ormond, will perform the opening ceremony, supported by the Mayor of Hackney, and it is hoped that several film artists from Elstree will also make an appearance.

Quite a lot of money has been spent in reconstructing and adapting this theatre for "talkies," and Western Electric equipment is being installed.

Hollywood Vitalising European Studios

France Reviving Under Stimulus of Competition

Will British Producers Respond to U.S. Invasion?

By Wm. H. MOORING
(Editor of "The Bioscope")

FOUR years ago if one had been asked to name the permanent capital of the motion picture kingdom one would have replied without hesitation, "Hollywood."

But one consequence of the volcanic disturbance caused by the talk film has been a considerable geographical redrafting of the filmic domain.

Just as one could never prophesy with any certainty what new form screen entertainment might take on a year—six months—or even less—ahead, so is it impossible to-day to predict with any degree of certainty which—if any—of the existing studio centres is to claim pre-eminence in to-morrow's world of film producing activity.

Hollywood is still pre-eminent: it is still, and must for some time remain, the energising influence in the world's motion picture industry. But it is no longer the fortress of American film monopoly. The talk film has made it something finer, something wider.

It is of little importance that chance rather than altruistic aim has led Hollywood towards a destiny invested with all the romance—and perhaps a little of the sacrifice—of the pilgrim pioneers who first discovered her embryons.

Having unearthed a great treasure, built up a gigantic industry, initiated almost every progressive movement in modern motion picture development. Hollywood now goes one better in the ascetical, if not in the commercial sense. After for years exposing its patterns before the eyes of imitators, Hollywood has decided to show those same bewildered imitators just "how it should be done."

That is the real significance of American participation in European film production.

And Europe—France, England, Germany, Sweden, Italy—will have to cultivate receptivity or be prepared for the translation of constructive co-operation into competition.

The real situation is revealed in the rapid development of American production units on the Continent. In view of the fact that not only Paramount and R.K.O., but several other major U.S.A. companies, have initiated

"Six Units are Working Day and Night"



A corner of the Paramount Studios, Joinville, Paris. The buildings in view represent only part of one side of a quadrangular lot

"Harry Lachman stopped poring over his "Grand Duchess and the Waiter" script just to show me some of the marvels of the Joinville Studios"



British production policies, the effects of a similar development in France—now in a more advanced stage—are specially interesting to observe.

Not only has the Paramount Company built up since 1929 a powerful film producing unit near Paris, but the competition it has thus created in the preparation of French dialogue films has toned up the whole of the native motion picture industry there and set an entirely new pace in French film production.

Trebled In Two Years!

I paid a visit recently to the Paris Joinville studios and was amazed at what I saw. Where in 1929 were two small stages there now exist six large floors, all fully occupied practically day and night in the delivery of features and shorts rendered in French, German, Spanish or Swedish dialogue. The old French chateau which with a few outbuildings constituted the original studio in the old silent days, is now a mere centrepiece to one side of a quadrangular lot which represents all that is most up-to-date in motion picture producing plant. The chateau itself is now utilised merely as a central sound recording station, to which cables are run from each of the six working stages. Occasionally it serves also as a "mansion" exterior. Complete workshops and laboratories equipped with the latest appliances form part of a marvellous studio lay-out which is conceived with all eyes on efficiency.

But of still greater significance is the impressive "crew" of artistic and technical experts which Paramount have mobilised there. Their influence cannot fail to produce a tremendous effect on the French talent which is employed there.

Under the supreme control of Robert T. Kane (sent over specially from America), who controls Paramount production acti-

"Pathe-Natan are not Lagging"



Aerial view of the Pathe-Natan Studios near Paris, where seven large stages are fully equipped and multi-lingual production is forging ahead

vities throughout Europe, there operates a Production Cabinet and a special Literary Committee which function in the administration of the company's production policy.

The "Cabinet Ministers" are Saint Granier, Alfred Savoir (famous French dramatists), Lajos Biro, Alexander Korda and Claudio de la Torre; and the Literary Committee includes Pierre Benoit, Marcel Pagnol, Edouard Bourdet, Sacha Guitry, Paul Morand and Paul Branch.

Many successful directors with experience in American, French and British film making have been enlisted. These include Alexander Korda, Harry Lachman, Louis Mercanton, Leo Myllter, Karel Auton, Jean Brunius, H. D'Abbadie D'Ariast, Max Reichman, René Guissart and Jean de Murquenat. It is significant that these include a large proportion of established French talent as do the film players employed. Many names from this permanent roster will eventually appear in the credit titles of forthcoming British pictures.

Experimental "International" Films

For the second year's programme, which started last April, the Paramount Joinville unit budgeted 200,000,000 francs. The first year's activities resulted in an output of no less than 150 films of all lengths, for which as many as 14 languages were at different times recorded.

Forty feature length productions are scheduled in the current programme in addition to 50 odd shorts..

Among the subjects completed recently or in hand at present are:—

"Mistigri," by Marcel Achard, author of "Jean de la Lune," in which Harry Lachman, well-known for several British film successes, is directing Madeleine Renaud, of the Comedie Francaise, and Jules Berry, one of the greatest actors in France; Alfred Savoir's "The Grand Duchess and the Waiter," which will be Mr. Lachman's next picture; "Marius," in German, French and Swedish, directed by Alexander Korda, who is to make Kipling's "The Light That Failed" at Elstree; "Marco le Clown," a Max Reichman picture; and "The Nights of Port Said," which is being made by Leo Myttler.

This latter is one of the several "international" films in which the various characters will speak in the languages peculiar to the nati ns they represent in the story.

Among the executives working under Robert T. Kane are S. E. Fitzgibbon (studio manager), Dick Blumenthal (in charge of Spanish productions), Fred Bacos (business manager), Jakob Karol (in charge of German productions), Saint Granier (supervisor of Franch productions), and Woulf Henius (secretary-general of the Studios).

When one considers that only two years ago the Joinville studios were practically at a standstill the results of the Paramount move (even in an industry well accustomed to superlatives) is staggering.

Pathe-Natan Rejuvenated

Nor have the major French producing concerns allowed Paramount to gain too much of a lead. Within a short distance of Joinville is the big studios formerly operated by the Société des Cineromans where to-day the Pathé-Natan Company, under M. Natan, is also working at top speed.

I toured these studios also and found everywhere signs of high pressure activity.

There are, in all, seven large stages, in three of which are sunken swimming baths. "Talkies" in several languages are now in production, and there is a possibility that English dialogue pictures may emerge from this unit in the future. Operations are under the control of M. Natan as President, with Emil Natan as production chief, A. Gargour as supervisor, and F. Ellis as assistant supervisor.

Directors with International "Pull"

Here again a force of well-known directors of international reputation has been built up. The directors at present working for Pathe-Natan, either on the floor work or preparing their stories, include Maurice Tourneur, Joe May, Jacques Tourneur, P. Colombier (who produced the successful French comedy "Le Roi des Resquilleurs"), Raymond Bernard, Garl Lamac, Henry Rousell, Marco de Gastyne, Arthur Goupillieres and Erich Schmidt.

Either recently completed or in production are "Departure," directed by Maurice Tourneur; "Faubourg Montmartre," by Raymond Bernard; "Wooden Crosses," by Raymond Bernard; "The Grand Marshal," by Carl Lamac; "Ace of Hearts," by Henry Roussell; "Echec et Mat," by Roger Goupillieres; "The Bootpolish King," by P. Colombier (with the artist, Milton, who played in "Le Roi des Resquilleurs," as the star); and "The Stray Beast," to be directed by Marco de Gastyne.

Brigitte Helm will appear in a film titled "Gloria," with Hans Behreud directing, and Robert Land will direct "A Woman's Day." Erich Schmidt is now completing a film titled "His Majesty Love," and Jacques Tourneur, son of the well-known Maurice Tourneur, is directing "An Old Bachelor."

The equipment of the studios is of the most up-to-date type, R.C.A. recorders being installed. In addition to the Joinville Studios of Pathe-Natan, the company owns two large stages, one with a swimming bath, in central Paris, and these are at the moment

(*Continued on page* 36)

The Original Gaumont Studio



A real French Chateau at Paramount's Joinville, now just a central recording house for the six large production stages which are grouped at right angles on either side of it

SPEAKING PERSONALLY

Maxie Thorpe, for many years with Universal, joined the Warner organisation on Monday (August 24th) as general sales manager. Mr. Thorpe started his career in 1920 as a salesman for Art Exclusives in Leeds, later joining Allied Artists as their Leeds branch manager. He next became branch manager for Universal at Cardiff; then succeeded to control of the Manchester branch, whence he earned promotion to the position of London branch manager for that compauy, which he has occupied for the last five years. His many friends will wish him the best of luck in his new undertaking.

W. Gill, who has been manager of the Dominion, Salford, since the hall opened in December last, has been appointed to a similar position at the Adelphi and Plaza Cinemas, Swinton. He terminated his services at the Dominion on Saturday last and took over his new duties on Monday (August 24th). Before going to the Dominion, Mr. Gill was for eight years manager of the Grand Cinema, Levenshulme, Manchester.

Colin Morton, a director of Sheffield and District Cinematograph Theatres, Ltd., has suffered bereavement by the death of his wife. The sympathy of a wide circle of friends, as well as of the trade generally, will be extended to him.

J. L. Harriman has returned to the Nottingham managerial fold, taking over the managership of the Victoria Picture House last week in succession to James Leyland. Very well known and exceedingly popular in the city, he was formerly the manager of the New Empress Cinema. He left there for Long Eaton when picture houses were first being wired for "talkies," but for the last twelve months or so has been in another branch of the trade as a representative of Walturdaw.

B. Chaplin, formerly on the staff of the Elite, Nottingham, is now managing the Parliament Street Picture House, Nottingham, one of the Shapeero theatres that did not change hands when the majority of the late E. C. Shapeero's houses were acquired by Gaumont British.

Alderman G. H. Barber, deputy Mayor of Stoke-on-Trent, and one of the biggest exhibitors in the City, is taking a cruise to Gibraltar and Tangiers, with a party of friends. "We are off in search of sunshine," the party explained to a number of friends, who gave them a hearty send-off.

"Tommy" Holden, the well-known Pontefract and Featherstone exhibitor, will have the sympathy of many friends in the trade in the loss he has sustained in the death of his father, Thomas Holden, who had gained world fame with his marionette show.

Wm. Forber on leaving the Sutton Empire, where he had been operator, to take up the position of chief operator at the Palladium, St. Helens, was presented by the manager, Peter Bates, on behalf of the staff, with a shaving set. Before going to Sutton a little over a year ago, Mr. Forber had been engaged as operator at the St. Helens Co-op. Hall for eight-and-a-half years, and before that was at St. Helens Hippodrome.

Cecil Hurwitz, the youthful manager of the Picture House, Beeston, has returned to duty after an illness lasting several weeks. His many friends and acquaintances in Leeds and Doncaster will no doubt be pleased to hear of his recovery.

Maurice Mott-Cowan, manager of the Liverpool branch of F.B.O., is to be married to Miss Sadie Levy on September 1st. The ceremony will take place at Princes Road Synagogue at 1.30 p.m. and will be followed by a dinner and dance at Holyoak Hall. The honeymoon will be spent on the Continent. Mr. M. H. Mott-Cowan is the son of M. Mott-Cowan, Liverpool branch manager for W. & F.

J. McDowall, of the Claremont Picture House, Manchester, has been appointed manager of the Belmont Picture House, Liverpool, in succession to S. Eaton. The two halls named are in the A.B.C. Circuit. As recorded in last week's Bioscope, Mr. Eaton has accepted the managership of the Capitol, Uverton Street, Liverpool.

Reginald William F. Channing, Teignmouth, projectionist, received the warm commendation of the South Devon coroner at an inquest on Francis Nicholls, stage carpenter at the Winter Garden Theatre, Teignmouth, who was drowned while bathing at Teignmouth. Mr. Channing and another man made brave attempts at rescue.

F. T. Thompson, proprietor of the Harehills Picture House, Leeds, and who is also interested in the big new super cinema that is to go up at Harehills, Leeds, is going on a holiday to Egypt in September, and while there he proposes to make a 12,000 ft. travel film of things he sees and will put it out under the title "Seeing Is Believing." Mr. Thompson, who has been in turn producer, renter and exhibitor, is a son of the late H. W. Thompson, a pioneer of British production.



Rosita Garcia, a 20-year-old Cuban girl, who is to star in Rex Ingram's £100,000 "Baroud"

Harry Hargreaves, Secretary of West Lancs. C.E.A., who resigned from the Morecambe Carnival Committee because of the lack of illuminations, has reconsidered his decision as the result of the Corporation's changed attitude.



Harry Hargreaves

H. R. V. Addenbrooke, of the Morecambe Tower Cinema, who resigned the chairmanship of the Illuminations Committee for a like reason, has followed the same course as Mr. Hargreaves.

Richard E. Duggan, who recently joined the staff of the Olympia, Liverpool, as chief operator, is probably the only operator in that area with the degree of B.Sc. A member of the American Institute of Electrical Engineers and of the Guild of British Projectionists, he was for two years area sound inspector for Gaumont-British before going to the Olympia. He has been on the technical side of the cinema trade since 1919, and prior to that was engaged in the film studios, where he obtained experience of camera work. He has travelled far into the American continent and in Malay States. Before the advent of talking pictures he experimented with sound reproduction, and patented one of the first gramophone pick-ups.

F. C. Leatham, at one time manager of the Rialto, Wednesbury, has taken over the lease of the Cinema Hall, Tipton, which was recently under the control of D. Johns.

Betty Ross, an American authoress at present in London, who has had several subjects accepted for shorts by Vitaphone, is shortly to be accorded the rather unusual distinction of playing in the Vitaphone production of one of her own short stories. Though Miss Ross has had considerable film experience both in Hollywood and Russia—where she spent some time with Eisenstein, the famous producer—she has never yet appeared before the camera. She will remain in England for about six or eight weeks, and hopes to visit several of the English studios.

J. E. Hall has been appointed manager of the Coliseum, Willenhall, which reopened during the past week after being closed for complete redecoration and reconditioning, following acquisition by Miss Tyler. Mr. Hall has been in the trade from his youth, principally on the projection side. He was associated with the old White City enterprise at Willenhall, when cinematograph shows were in their infancy, and was with Councillor T. R. Wood's circuit at Bilston for seven years, following which he served on the P.C.T. circuit for a period of twelve years.

Philip Gilroy, chief operator at the Pavilion, Newcastle-on-Tyne, was the victim of a fatal accident at the theatre last week, a heavy counterweight falling on his head while he was engaged on the stage. A very popular member of the staff, Gilroy was 22 years of age and has only recently been married.

Alderman Robert Berresford, Chairman of the North Staffs Branch of the C.E.A., entertained a party of over 400 poor children from the Newcastle district to a performance at the Pavilion, Newcastle, last week.

BOX OFFICE FILM REVIEWS

Sound and Dialogue Subjects

"Night Nurse"

(*Western Electric Film and Disc.*)

Offered by: *Warner Bros.* **Directed by**: *William A. Wellman.* **Length**: 5,667 *feet.* **Release Dates**: *London, January* 4, 1932; *Provinces, January* 18. **Certificate**: *A.* **Type**: *Melodrama, from the novel by Dora Macy.* **Cast**: *Barbara Stanwyck, Ben Lyon, Joan Blondell, Blanche Frederici, Charles Winniger.*

IN BRIEF: Engrossing story of a nurse's experiences, with humour, pathos, a little love, and many tense situations. Brilliantly acted and lavishly staged.

Suitability: Sound general appeal.

Selling Angles: The chain of exciting incidents, Barbara Stanwyck's delightful impersonation of the nurse, and the strong child interest.

Plot: After overcoming initial difficulties, Lora Hart becomes a probationer nurse at a big hospital. While on night duty she attends to a young bootlegger, and wins his love by concealing the fact that he has received a bullet in the arm; a matter which should be reported to the police. But guessing his occupation, she keeps her admirer at arm's length. Fully qualified, she attends two ailing little ones in a private house, and is horrified to discover that they are being deliberately starved and neglected. She confronts the shady practitioner who is in league with the dipsomaniac mother, anxious to get possession of trust funds. A dying child is saved by the exertions of the nurse's young bootlegger, who obtains much-needed milk. The cure is completed by an infusion of blood from the nurse's arm. These events draw the lovers together.

Comment: In many ways a remarkable film; not only noteworthy for originality, for the high standard of acting and beautiful presentation, but for the fact that, though the story depends on incidents in the life of a nurse, yet never for an instant is there any slackening of interest. Doubtless the extraordinary variety of life-like types introduced is a potent factor in the picture's success. Next there is much delightful humour, which cleverly camouflages the gravity of the hospital scenes. Last, but not least, is the baby and child interest, certain to make a pleasing appeal to feminine patrons. Throughout events are enlivened by witty dialogue, much being contributed by the nurse's girl friend and fellow worker at the hospital.

Acting: Barbara Stanwyck's young nurse is charming and intelligent in the early hospital scenes. After being engaged at the private house and witnessing the neglect of the children, her righteous wrath is expressed in some splendid outbursts. Very touching is her womanly devotion to the little ones. The love interest is not so strong as it might be, yet Ben Lyon is excellent as the facetious young bootlegger. At the conclusion it is understood he has succeeded in getting the inhuman mother's paramour, who arranged the children's ill-treatment, bumped off. Joan Blondell, as the girl friend, causes much laughter, Blanche Frederici and Charlotte Merriam are splendid in small tyrannical parts, and Charles Winniger delightful as an old doctor.

Production: This is realistic and artistic, especially impressive being the hospital scenes. The photography is beautiful.

Sound: The recording is of perfect quality.

"Black Coffee"

(*R.C.A. on Film*)

Offered by: *W. and F.* **Produced by**: *Twickenham Films, Ltd.* **Directed by**: *Leslie S. Hiscott.* **Length**: 7,189 *feet.* **Release Date**: *December* 14, 1931. **Certificate**: *U.* **Type**: *Mystery drama.* **Cast**: *Austin Trevor, Adrianne Allen, Elizabeth Allan, Richard Cooper, Dino Galvani, Philip Strange, Michael Shepley, C. V. France and Leila Page.*

IN BRIEF: Screen interpretation of Agatha Christie's stage play, which concerns the mysterious murder of Sir Claud Amory, the inventor of a new high explosive formula. The solution of the crime by Hercule Poirot, the famous French detective character, well sustained mystery and another splendid performance by Austin Trevor, make this film a more impressive booking proposition than several other mystery successes from the Twickenham studios.

Suitability: Where mystery subjects are popular this should achieve marked success.

Selling Angles: Austin Trevor's splendid characterisation of the French detective; attractive sets designed by James Carter.

Plot: Sir Claud Amory (C. V. France) has invented a high explosive which, one feels, might have been usefully employed in his own extermination. Miserly and irritating to all his friends, there is little mourning among them when he meets a strange and sudden death. This occurs during a search for a document bearing a valuable formula which has been stolen from his safe. The old man insists that, as the thief must be amongst his guests. he will have the lights lowered for a moment, during which the missing document must be placed on the drawing-room table. When the lights are turned on again he is discovered in his study dead and an empty envelope only has been placed on the table. Thereafter interest centres on the efforts of Poirot to unravel the mystery (*a*) of the missing formula and (*b*) of the murder of Claud Amory, who, it is discovered, has been poisoned by hyoscine unmistakably administered in his coffee.

Poirot discovers that Lucia (Adrianne Allen), the old man's daughter-in-law, apart from her dislike of the murdered man, has herself been blackmailed by Dr. Carelli (Dino Galvani), who alone knows that she is the daughter of a famous Italian spy. Lucia has, in serving coffee, prepared a poisoned cup, which she had intended to drink in order to escape by suicide from the conditions encompassing her, and she is genuinely under the impression that by mistake her father-in-law has been given the fatal cup. Further complications arise when her husband, Richard Amory (Philip Strange) also confesses to having poisoned his father. But Poirot knows better. In the last reel he succeeds in a remarkable way in tricking the real criminal (up to the moment entirely unsuspected) into betraying his guilt. Raynor, the murdered man's secretary, has not only stolen the formula which Dr. Carelli had hoped to secure, but in order to cover his tracks has himself added poison to the old inventor's coffee.

Comment: This work of Agatha Christie is on sternly stereotyped lines, which, following the production of her "Alibi," left little new material upon which to build an original mystery film. The Twickenham unit has, however, undoubtedly succeeded in surpassing the success which it achieved with that story. There is little doubt, however, that the film could have been made more convincing had all the actors been equal to the task. It is to be regretted that the performances of Austin Trevor, Adrianne Allen and Richard Cooper were not augmented by consistently good support from the other players, several of whom certainly overacted.

At times things go dangerously near to creating an air of complete artificiality, and the plausibility of the story is not in any case too marked.

Although this is by no means Hiscott's best directorially, he has, however, succeeded in concealing the identity of the murderer, but for which the film would fail. False trails are emphasised, but even so there is very slight danger that even the most intelligent patron will, by the process of elimination, arrive at the finale in advance of the projector.

The very best has been made of a thrilling sequence just before the final fade-out, when for some time it seems that the criminal has succeeded not only in escaping, but in actually poisoning Poirot, the hero detective. As becomes a story of this type, however, Poirot, to borrow the words of his quarry, is a "cunning swine" and has not taken the poison, but merely pretended to do so.

Acting: Too much emphasis cannot be laid on the brilliant work of Austin Trevor, which makes the film. Adrianne Allen does well in a part which might with advantage have been developed, and Richard Cooper as the silly ass friend of Poirot is remarkably restrained in his behaviour, which lends strength to his performance. C. V. France gives a cameo performance and makes the best of his opportunities, but Dino Galvani, Philip Strange and Elizabeth Allan, if their past work is any criterion, were clearly neglected by the director.

Production: Settings, mainly interiors, are decorative and "arty" in an attractive way. Photography is a credit to Sidney Blythe and Wm. Luff.

Sound: Recording satisfactory in every way.

"A Handful of Clouds"

(*Western Electric Film and Disc.*)

Offered by: *Warner Brothers.* **Directed by**: *Archie Mayo.* **Length**: 6,829 *feet.* **Release Dates**: *London, December* 28, 1931; *Provinces, January* 11, 1932. **Certificate**: *A.* **Type**: *Underworld drama, from a story by Rowland Brown.* **Cast**: *Lewis Ayres, Dorothy Mathews, Leon Janney, James Cagney.*

IN BRIEF: Enthralling story of young bootlegger and his ineffective attempts to retire. Much villainy and treachery, with didactic undercurrent. Pathetic brother-love interest and tragic conclusion.

Suitability: Gripping entertainment for the masses.

Selling Angles: The performance of Lewis Ayres, the young brother's death, continuous chain of thrilling situations, and prison scenes.

Plot: Louis Ricardo is not only a successful bootlegger but an efficient organiser. Having made his pile he plans marriage and retirement. In both he fails. The woman to whom he is devoted marries him for his money, but gives herself to his false friend. His absence from the gang causes chaos, and as he declines to return an attempt is made to kidnap his young brother from a military school. The little cadet is killed. Louis determines to revenge him, shoots one of the men, is sent to prison, but escapes. The gangsters decide on his death. Hemmed in he goes out to meet his doom.

Comment: Many on seeing this picture will agree with Falstaff that "there is nothing but roguery to be found in a villainous man." Indeed, with the exception of the love between the gangster and his little brother neither of the characters seems to be actuated by anything but the basest motives. Perhaps the cynical detective may be credited with disinterestedness when he repeatedly warns Ricardo that his career can have but one ending. This may be accepted as an excuse for the presentation of pictures of this class. A gangster's path leads to the chair, or he receives "a handful of clouds" from the weapons of his rivals, or, as in this case, treacherous companions. The final scene, when the poor hunted, but still jaunty, creature meditates self-destruction, but in the end goes out to meet his fate, is extremely dramatic, accompanied as it is by the roar of guns.

Acting: The bumptious but efficient Ricardo is splendidly impersonated by Lewis Ayres as an amiable and diplomatic fellow who considers himself a Napoleon, and constantly attitudinizes before a picture of the great Emperor. He also has literary aspirations and after leaving the gang proceeds to write his autobiography. Dorothy Mathews is excellent in the unpleasing part of the treacherous blonde. The same

must be said of James Cagney who plays her lover, the two-faced gangster. Robert Elliott gives a clever performance as the detective.

Production: There is elaborate and diverse staging including a big prison and military college. The death and funeral of the boy and a big meeting of gangsters are noteworthy scenes.

Sound: Dialogue is finely recorded.

"Broadminded"

(*Vitaphone Sound on Disc.*)

Offered by: *F.N.P.* **Directed by**: *Mervyn le Roy.* **Length**: 6,605 *feet.* **Release Date**: *February* 8, 1932. **Certificate**: *A.* **Type**: *Farcical comedy.* **Cast**: *Joe E. Brown, William Collier, Junr., Ona Munson, Margaret Livingston, Marjorie White.*

IN BRIEF: **The ludicrous escapades of two young flirts who are assumed to be avoiding the fair sex. Adequate story value, but picture dominated by star's eccentricities and antics. Good production and recording.**

Suitability: First rate light entertainment.

Selling Angles: Joe E. Brown's irresistible comedy work, starting with his appearance as a baby in a pram, and the amusing chain of amatory adventures.

Plot: Hackett, Senr., irritated when he hears his son Jack is infatuated with an adventuress, calls in Cousin Ossie. This unattractive youth is believed to be simple, steady and siren-proof. It is decided that Jack shall start on a tour, his cousin acting as guide, philosopher and friend. The choice is an unfortunate one for Ossie is a wild dog, seeking rather than avoiding temptation. This the couple soon encounter in the persons of Constance and Penelope, young and fascinating. Cupid smiles on them all, until the adventuress tracks Jack down. Ossie tries diplomacy but bungles the whole business by enlisting the services of a Mexican girl. Her lover proves a fire-eater and Ossie has to fly for his life. However in the end peace is, of course, restored.

Comment: It is unnecessary to eulogise such a fun maker as Joe E. Brown, and it is doubtful if he has ever had better opportunities for displaying his talents than in the part of the apparently simple minded Ossie. The picture is full of good things but probably the best is when the knowing one arranges with the fiery Mexican's girl to impersonate the boy's new flame that his love letters may be recovered. Ossie's instructions are gems of pure comedy certain to convulse any audience. His subsequent jeopardy and flight when half clad can be imagined by his admirers.

Acting: Though the mercurial Brown has such a big part William Collier, Junr., is constantly in the limelight, for, of course, Jack's affair with the adventuress is the pivot of the story. Needless to say he makes a good lover. The female parts are well filled, Margaret Livingston playing the adventuress, Thelma Todd the Mexican's girl, and Ona Munson and Marjorie White the boy's new conquests.

Production: The picture is artistically staged but there is nothing of spectacular importance.

Sound: The recording is excellent and the dialogue often smart. Ossie's admonition "Remember what your Father said," always gets a laugh.

"Transatlantic"

(*Western Electric on Film.*)

Offered by: *Fox.* **Directed by**: *Wm. K. Howard.* **Length**: 6,716 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Crook drama.* **Cast**: *Edmund Lowe, Greta Nissen, Jean Hersholt, Jno. Halliday, Myrna Loy, Lois Moran.*

IN BRIEF: **Somewhat involved, but cleverly told story of a master crook's triumph over his rival aboard Atlantic liner and his generally gallant behaviour towards the wife of an erring financier and an old man accused of attempting the financier's life. Brilliant portrayals and admirable direction lift the film from the level of mediocrity. Strong love interest and moving pathos in old man's unhappy plight. Unconvincing finale.**

Suitability: A film which will meet with unstinted approval in almost any house.

Selling Angles: Acting, story, strength of leading character, human appeal.

Plot: Chief among the passengers aboard an Atlantic liner are Monty Grecr, a crook escaping from the police, a financier escaping from impending disaster, Monty's rival in crime, and an old man taking advantage of his life's savings to show his daughter the sights of Europe. The suave Monty divides his attention in saving the financier from the wiles of an adventurous blonde and the old man's sweet daughter. The mysterious shooting of the financier following the news of his failure is attributed to the old man, who loses his all in the crash, but Monty is aware of the party responsible, the crook who has come aboard to rob the now unconscious man. Unable to divert suspicion, Monty kills his rival in the engine-room, and the end of the journey finds him a prisoner, convicted of murder. He has, however, repaid a debt to the financier's wife, whose happiness he preserves and becomes a hero to both the girl and her old father, now reimbursed through Monty's dexterous trickery.

Comment: It is in the irresistible character of Monty that chief interest lies rather than any outstanding story values. The superb direction of Wm. K. Howard and the deft interpretation by Edmund Lowe result in a film of more than average interest. One of its chief qualities is that though the action is restricted to the precincts of the vessel, it is always moving, contains some most diverting comedy from the glib-tongued Monty and poignant scenes in relation to the old man. The hero's work in attempting to prove a case of attempted suicide is a clever piece of work, though it must be confessed that the whole of his actions are an exact contradiction of those expected from a breaker of the laws. It is in the closing scenes that the story enters upon the incredulous with a prolonged running fight between rival crooks in the liner's vast engine-rooms. It is certainly not without its thrills, the fight between the steam-enshrouded figures intent on each other's lives, though the situation is in itself rather ludicrous. The final parting between the man and the girl whose regard he has won is perhaps among the most affecting fade-outs yet seen on the screen.

Acting: Edmund Lowe's interpretation of the effervescent Monty must rank as his best performance ever, and it is due almost entirely to him that the film makes such enjoyable entertainment. Second only to him is Jean Hersholt, who is superb as the broken old man unable to stand the consequences of the financial failure nor the financier's callous behaviour. John Halliday is excellent in this role, and Myrna Loy does splendidly in the role of the long-suffering wife. Greta Nissen is an accomplished vamp and Lois Moran perfectly charming as the unsophisticated young lover.

Production: The various boat decks and cabins are all admirably mounted, conveying just that atmosphere necessary to the story. There are no exteriors beyond the briefest of scenes when the passengers embark.

Sound: Both dialogue and effects are splendidly recorded.

"The Lawyer's Secret"

(*Western Electric on Film.*)

Offered by: *Paramount.* **Directed by**: *Louis Gasnier and Max Marcin.* **Length**: 5,626 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Melodrama.* **Cast**: *Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur, Francis McDonald.*

IN BRIEF: **A strong story, on rather familiar lines, in which a lawyer is called upon to keep a client's secret of his implication in a murder for which an innocent man is to pay the penalty. Polished portrayals and general excellence of production make for conviction. Big suspense values and strong human interest.**

Suitability: Excellent general booking.

Selling Angles: Cast, story, emotional situations, strong suspense values.

Plot: Laurie, a well-to-do youth and frequenter of the dice-tables, is involved in the murder of a gaming house proprietor, and in his fear of the consequences confides in his sister's fiance, a well-known lawyer. Evidence of guilt for the murder is strongly against a sailor home on short leave. He is arrested and subsequently sentenced to death. Aware of the true facts, the lawyer is confronted with the position of seeing an innocent man hanged or of being guilty of a breach of his client's confidence. Though unable, by force of circumstances, to take up the sailor's case, he interests himself in the efforts of the man's pals to find the real murderer. His wise counsel has the effect, eventually, of making a man of Laurie, whose assistance to the police gains for him a nominal sentence and a conscience relieved of anxiety in the release, at the eleventh hour, of the unfortunate sailor.

Comment: The bare facts of this story have frequently presented themselves on the screen before, though never have they been put over with better effect or by a more polished cast. The situation of the lawyer is an undeniably powerful one, enhanced here, from the popular viewpoint, by the pleadings of the sailor's sweetheart, and the equally strong case of his fiancee, terrified at the thought of her brother's conviction. This woman's change of front after hearing of her brother's implication, from that of a stickler for justice to one prepared to go to any lengths to hide the truth, is a weak point in a story which otherwise carries a certain conviction. This is due chiefly to the very able joint direction of Gasnier and Marcin, resulting in a smoothly told story, with due regard paid to the strong suspense possibilities, and the strength or weakness of the characters involved.

Acting: Clive Brook acts with admirable restraint as the perplexed lawyer. Buddy Rogers acquits himself well in what is to him a new type of role, that of the nerve-shattered, cowardly youth without a suspicion of love-making from start to finish. Richard Arlen is seen in one of his best performances as the convicted sailor, one resigned to his fate until, all hope gone, he attacks his accusers in a violent outburst. The unenviable part of the sister is played by Fay Wray, while Jean Arthur's performance of the more sympathetic role of the sailor's sweetheart is marred only by her rather harsh voice.

Production: The settings of the boy's home are mounted on the most magnificent lines. Other interiors include offices, the gambling den, the court house and prison. Exterior shots are few, chief among which is the landing of the sailors at the dockside.

Sound: Recording is first-class.

"The Lightning Flyer"

(*Western Electric Sound on Film*)

Offered by: *W. and F.* **Directed by**: *William Nigh.* **Length**: 5,587 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Romantic drama.* **Cast**: *James Hall, Dorothy Sebastian, Walter Merrill, Robert Homans, Ethan Allan.*

IN BRIEF: **Story of prodigal son's reformation inspired by his love for a girl. Somewhat conventional story, well directed and introducing several railroad thrills.**

Suitability: Good second feature booking or could feature at popular halls.

Selling Angles: Superb railway thrills, some rough-and-tumble fighting and charming love interest.

Plot: Jimmy Nelson (James Hall) is a ne'er-do-well with a splash of audacity and daring in his make-up. Disowned by his father (Robert Homans), a railway director, he decides to make a career for himself and leaves home to commence work as an engine greaser, under an assumed name. A passing courtesy to Rose Rogers (Dorothy Sebastian), daughter of the railroad foreman (Ethan Allan), earns for him a regular

job, and he makes good. Ultimately he detects a system of pilferage among the railroad employees and is responsible for sending the ring-leader to prison. While working in a lonely wayside signal cabin he is attacked by the same man, who has broken prison, and during a strenuous fight certain signals are unanswered, with the result that two trains are endangered. After considerable suspense, he succeeds with difficulty in righting matters and averting disaster, only to learn that his father, who has forgiven him, and Rose, his sweetheart, were travelling on the train to effect a reconciliation.

Comment: The subject-matter presents nothing by way of originality, but the treatment of the story has resulted in a speedy film, with a fair percentage of thrilling footage. Patrons who find their imagination stirred with the class of story in which the hero is exerting every ounce of his manhood in an effort to win back his parent's respect will find this among the smartest little films of this type among recent releases.

Acting: James Hall gives a convincing performance as Jimmy Nelson and Dorothy Sebastian manages to look pretty in a "Cinderella" part. There is a tinge of the melodramatic, which, however, does not impair a film not built on super lines.

Production: Pleasing photography along the railroads and some well-handled racing and fight scenes.

Sound: Excellent recording adds realism to the sequences taken on the track and in the workshops.

Dialogue: Not too pronounced in its American flavour.

"High Stakes"

(*R.C.A. Photophone*)

Offered by: *Radio Pictures.* **Directed by**: *Lowell Sherman.* **Length**: 6,508 *feet.* **Certificate**: *A.* **Release Date**: *February* 15, 1932. **Type**: *Comedy drama.* **Cast**: *Lowell Sherman, Mae Murray, Edward Martindel, Karen Morley, Leyland Hodgson.*

IN BRIEF: Sophisticated comedy drama, in which an apparently irresponsible idler cleverly outwits a couple of crooks. Clever direction and good acting make this a feature of considerable interest for good class houses.

Suitability: Good light entertainment.

Selling Angles: Lowell Sherman as actor and director.

Plot: Dick Lennon, a wealthy widower, marries as his second wife Dolly, a pretty girl many years younger than himself, his great desire being to have a son. Dolly persuades Dick that it would be better for the presumptive child's sake that the money should be left to her in trust. Dick's brother, Joe, an irresponsible young playwright, interests himself in his new sister-in-law, and more particularly in a friend of hers, Desalda, a South American, who is introduced to Dick as a business man. His suspicions being aroused, he proves to his satisfaction that Dolly and Desalda are a pair of crooks working in conjunction, and he adopts measures which convince them that their best course is to give up their idea of securing Dick Lennon's wealth and clear out while they have the chance.

Comment: This film is delightful entertainment, perhaps more likely to appeal to the connoisseur of acting than to the general public, lacking, as it does, sentimental interest and being chiefly concerned with the skill and audacity shown in the frustration of schemes of no very great moment. A silly old gentleman marries a wife so absurdly innocent that it requires no very great perspicacity to realise at first sight that she is a crook. Lowell Sherman, who is a highly accomplished director as well as a polished comedian, makes good entertainment out of such slight material. It should be very well received almost everywhere.

Acting: Lowell Sherman plays with his delightful sense of humour and perfect polish the kind of part of which he is a past master, and which is sufficient entertainment in itself. Mae Murray overacts the part of the designing wife assuming innocence, and the rest of the cast do very well with slight material.

Production: The settings are in every way appropriate and the photography excellent.

Sound: The recording is of consistent quality.

"Almost a Divorce"

(*Western Electric on Film.*)

Offered by: *W. and F.* **Produced by**: *British and Dominions Films.* **Directed by**: *Arthur Varney Serrao.* **Length**: 5,456 *feet.* **Release Date**: *December 7th,* 1931. **Certificate**: *A.* **Type**: *Farce.* **Cast**: *Nelson Keys, Sydney Howard, Margery Binner, Eva Moore, Kay Hammond, and Kenneth Kove.*

IN BRIEF: Some hilarious fun churned out of matrimonial complications. Nelson Keys and Sydney Howard as a pair of decanter-worshippers who blunder from one disgrace to another, make the picture, which hangs on a story full of comedy situations, well treated and developed.

Suitability: Excellent comedy booking.

Selling Angles: Reputations of Keys and Howard.

Plot: Richard and Angela Leighton quarrel, as husbands and wives do: they part frequently—often because of Angela's objections to her husband's tipsy friend, Mackintosh. On one such occasion her aunt, who usually acts as peacemaker and home-mender, arranges that the young couple shall meet "accidentally" at a Brighton hotel. She lets the husband into her confidence and he is relieved at the prospect of reviving domestic bliss. But his whisky-reared friend, Mackintosh, precipitates further trouble by turning up at the hotel, and with every good intention escorting to Leighton's rooms (just as the wife is due to arrive) a young lady of doubtful virtue. Matters are completely tangled and the husband and wife, instead of being reunited, look very much like reaching the divorce stage. Further trouble involves the party when the hotel detective, who has been called in by Mackintosh to trace a stolen cigarette case, decides to arrest the husband and his wife, the case having been found in their rooms. But closer investigations disclose that the case was in fact taken there by the girl whom Mackintosh, while "under the influence," had taken to his friend's rooms in the hope of importing a little good cheer. The innocence of the husband being thus established, blissful reunion comes after "almost a divorce."

Comment: The adventures of Leighton and Mackintosh (Keys and Howard) provide most of the fun, for there are many excruciatingly joyful situations during a hectic evening they spend together after the wife has "left home." As drunken bed companions they make a priceless exhibition of sheer comicality. There is just enough in the story to string together one long chain of mirthful complications and although whenever the two comedians are off the screen—which is, fortunately, rare—there is a distinct sagging of interest. Of such slight material this comedy pair has made a film which, though merely a serving of light nonsense, will doubtless prove to the tastes of British audiences in every locality.

Acting: Apart from Nelson Keys and Sydney Howard, both of whom have made the utmost of every opportunity, and are really very funny, some good comedy comes from Kenneth Kove as the silly ass hotel detective. Kay Hammond in lingerie is sufficiently potent to suggest an "A" certificate, and she looks and acts the professional lady friend to perfection. Margery Binner and Eva Moore, as the wife and aunt respectively, have few opportunities to shine, but achieve moderate success in minor roles.

Production: Mostly interiors of simple type, the sets are very attractively executed. There is a freshness about domestic and hotel furnishings employed.

Sound: This at times was not quite up to the best Western Electric standard, though it appeared at the Press show that amplification was insufficient.

"The Double Adventure"

(*Sound on Film*)

Offered by: *Star. A Pittaluga production.* **Length**: 5,755 *feet.* **Release Date**: *Not fixed.* **Certificate**: *Not stated.* **Type**: *Romance and travel.* **Cast**: *Malcolm Tod.*

IN BRIEF: Frail story of betrothal without love, but its ultimate development. Beautiful pictures of Naples, Capri, etc.

Suitability: Fair entertainment for the smaller theatres.

Selling Angles: The finely photographed glimpses of New York and Italy, some music and singing, and carnival scenes.

Plot: Two Italian fathers, who have prospered in the States, are anxious that the son of one and the daughter of the other shall marry. The young people regard the matter with mild indifference, but consent to the betrothal, which takes place. The youth visits Italy to perform his military duties, and the girl also goes to see relatives. The climate and beautiful surroundings influence both strongly. The boy soon has an Italian sweetheart and the girl a lover, who saves her life while visiting the famous grotto at Capri. When these little entanglements are revealed, the betrothed couple find they love each other sincerely.

Comment: There is much in this picture to please. Obviously the story is a fragile one and there is nothing noteworthy in the acting. Nevertheless, the beautiful scenery atones for much. The opening occurs in New York and there are many views of the city. After the voyage, action takes place at Naples and there are some interesting glimpses of Vesuvius. There are also pictures of an aviation camp, where the hero meets with an accident. A little humour is introduced by a darkie manservant.

Production: From the above it will be gleaned that the scenic charm is the chief point of appeal.

Sound: The recording is quite satisfactory, but the sudden transitions from dialogue to captions and *vice versa* is somewhat disconcerting.

Short Features

"**CHOP SUEY**" (*Ideal*). (Terry Toon's Cartoon.) 532 feet. Release date: Not fixed. Certificate: U. A rather crude drawing of romance in a Chinese laundry. Fair average entertainment.

"**FRENCH FRIED**" (*Ideal*). (Terry Toon's Cartoon.) 550 feet. Certificate: U. Release date: Not fixed. Another of the Toon cartoons which is both clever and amusing. The action concerns an aerial trip to Paris and what happens to an old roué on his arrival there. Good popular stuff.

"**THE BLACK WIDOW**" (*Ideal*). (Burn's detective series.) 978 feet. Release date: Not fixed. Certificate: A. A man is accused of murdering his wealthy uncle, but when about to pay the penalty, a scientist proves that the man's death was caused through the bite of a spider known as "The Black Widow." A quite good offering of its kind.

"**THE DEATH HOUSE**" (*Ideal*). (Burn's detective series). 903 feet. Certificate: A. Release date: Not fixed. A concentrated thriller in which a couple of murders are proved to have been committed by a not altogether unsuspected party. Useful programme filler.

"**THE GAS BAG**" (*Ideal*). 1,864 feet. Release date: Not fixed. Certificate: U. An endurance motorist is made to work in a film studio to liquidate a debt for damage to a film magnate's car. Fairly amusing knockabout.

"**IN CONFERENCE**" (*Ideal*). 1,898 feet. Release date: Not fixed. Certificate: U. An amusing sidelight on the voice question of star players. Partners of Boveri Film Productions realise their mistake after hearing the voice of one to whom they have given a big contract. With Andy Clyde and Eddie Gibbon in the leads, this should go well.

"**DUTCH TREAT**" (*Ideal*). (Terry Toon's Cartoon.) 610 feet. Release date: Not fixed. Certificate: U. A clever cartoon depicting the bursting of the dykes in Holland. Very acceptable short.

"**THE LAND OF THE NILE**" (*Fox*). (Magic Carpet series.) 1,700 feet. Release date: Not fixed. Certificate: U. The cameraman takes us to some delightful spots along the banks of the Nile and introduces us to the quaint customs of its peoples. The Sphinx and Pyramids figure largely in a travel short of unusual interest.

"**HOLD 'ER, SHERIFF**" (*Ideal Talkomedy.*) (Mack Sennett.) 1,857 feet. Release date: Not fixed. Certificate: U. Amusing, exciting, but improbable story of a farm girl who falls in love with a man she suspects of being a bandit. Noteworthy for clever performance by Marjorie Beebe. Good for the masses.

"**THE BACK PAGE**" (*Ideal Talkomedy.*) 1,841 feet. Release date: Not fixed. Certificate: U. George Chandler, Virginia Brooks, Wheeler Oakman. Amusing adventures of a printer's devil, in love with his employer's daughter. Wishing to become a reporter he tries to interview and capture a notorious gangster. By accident success crowns his efforts. Much knockabout fun for average halls.

"**HOW I PLAY GOLF**" (*Warner Bros.*) Bobby Jones Golfing Series, No. 5, "Medium Irons." 951 feet. No. 6, "The Big Irons." 1,253 feet. Release dates: Immediate. Certificates: U. Two of these finely photographed informative shorts, in which the champion not only demonstrates his remarkable skill, but proves himself an able teacher. Much humour is introduced by a small boy and a corpulent enthusiast. Excellent, even for those ignorant of the game.

"**ADVENTURES IN AFRICA**" (*Warner Bros.*) Travel Series, No. 5 and 6. Certificate: U. Release date: Immediate. 1,500 feet. W. D. Hubbard. Two entertaining and informative pictures of wild life, including baboons, birds, gnus and water buffaloes; the captures of the latter for scientific purposes being of outstanding interest. Valuable glimpses of the tsetse fly. Good for any house.

"**THE RINGLEADER**" (*Ideal.*) Burns Detective Mystery Drama. 1,029 feet. Release date: Not fixed. Certificate: U. Story of thefts from a wealthy merchant, who insists on publicity and severe punishment, but ultimately is informed that the criminal is his own son. Moderate appeal.

"**FRIED CHICKEN**" (*Ideal.*) Terry Toon Cartoon. 579 feet. Release date: Not fixed. Certificate: U. Amusing proceedings on board a steamboat with eccentric birds, etc. Excellent of its type.

"**THE THAYER TRIAL**" (*Ideal.*) (Burns Detective Mystery Drama.) 1,030 feet. Release date: Not fixed. Certificate: A. Trial of a girl suspected of murdering her uncle. Strong circumstantial evidence. Innocence proved at conclusion. Popular hall appeal. All dialogue.

"**IRISH STEW**" (*Ideal.*) Terry Toon Cartoon. 570 feet. Release date: Not fixed. Certificate: U. Delightful activities of eccentrics, enlivened by Irish melodies.

"**MONKEY MELODIES**" (*Ideal.*) Silly Symphony Cartoon. 640 feet. Release date: Not fixed. Certificate: U. Walt Disney again demonstrates his wonderful powers of invention with a whole menagerie of birds, beasts and fishes. Excellent anywhere.

Ingram's Artists Tanning First

Ready for "Baroud"

Rex Ingram has already commenced preliminary shots on "Baroud," Mansfield Markham's spectacular production, the English version of which is to be handled by Ideal.

The famous director has lined up a brilliant array of technicians and production staff for his picture, and has chosen experts irrespective of their nationality.

Captain Brian Carr, an Irish compatriot of Ingram's, is business manager. J. Paul Madeux, who worked with Fairbanks, and who will be remembered in this country as production manager to British Instructional, is Swiss; Andre Jager Schmidt, the assistant director, who goes to Mr. Ingram from Joinville, is French. L. Moguy, film editor, who is a Russian, also comes from Joinville, where he has been working for Paramount. Leon Henri Burel, the French cameraman, will have an exceptional number of assistants on this film, and is equipped to shoot with six cameras simultaneously.

Stills are in the hands of M. Lambert, who worked with Ingram on "The Three Passions." Sound recording is by R. Willman, the American expert, who has taken the very latest R.C.A. sound truck to Nice.

The musical director is Arthur Young, young Scottish pianist and composer, formerly with Jack Hylton. Both the English and French lyrics to his music will be written by that brilliant young actor Peter Spencer, son of Lord Churchill, who is spending a vacation on the Riviera from New York, where he writes and produces sketches for Beatrice Lillie.

Ingram is waiting to complete casting before giving a detailed list of his artists, who are at present spending their time in the scorching Riviera sun, acquiring the Arab-like tan needed for their film roles. In this way Ingram will overcome the difficulty of photographing artists with artificial make-up, which could only last a few seconds without melting in the glaring heat of Morocco.

HOLLYWOOD IN EUROPE

(*Continued from page* 31)

rented to Osso, another French company which is making considerable headway.

At Courbevoie, Jacques Haik—working with R.C.A. recording—is turning out a moderate proportion of successes. A further three stages are employed at Braunberger studios at Billiancourt, which are fitted with Western Electric recorders.

Gaumont has studios operating in Paris and in Nice with the Gaumont-Petersen-Poulson recording system, and Tobis are busy on two or three stages at their Epinay studios, in addition to which their sound system is being used on three other stages at the Eclair studios, also in Epinay.

The real significance of France's recovering from the temporary set-back which she, in common with other countries, suffered on the advent of "talkies," is best understood when it is realised that her new resources can be utilised not only in the production of films for distribution in foreign-speaking countries, but that she can become a vigorous competitor against Britain not only in the Continental market, but also, if, and when, she chooses, in the English-speaking markets throughout the world.

French Film Success

"Le Monsieur de Minuit"

Opening at the Gaumont Palais, Paris, a theatre seating 6,000, last Friday week, "Le Monsieur de Minuit," a French production directed by Harry Lachman, has achieved extraordinary success. The receipts for the first week totalled 7,000 francs, which constitutes a record for the time of the year. The production is said to have cost considerably less than £10,000, and it is expected that 10 per cent. of the total will be covered by the income from the first run. After being held for the current week the film goes to another theatre on the Boulevards for a further two weeks' run. In passing, it is interesting to note that Mr. Lachman now has three feature films running simultaneously in the two principal European capitals—"The Outsider" and "The Love Habit" in London, and "Le Monsieur de Minuit" in Paris.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

WEDNESDAY, SEPTEMBER 2

The Road to Singapore and Vitaphone Shorts, No. 1211; Believe It or Not, No. 11; No. 1202, Naggers in the Subway; No. 5107, Adventures in Africa, No. 7; No. 5208, How I Play Golf, No. 8 (Warner), Prince Edward.

Metro Movietone Revue, Johnny Marvin, Marion Harris, A Tough Winter, Love Fever, Little Daddy, The Panic is On and Love Tails of Morocco (M.-G.-M.), Own Theatre.

Miller and Lyles, Joseph Regan, Marion Harris, Leo Beers, Love Business, Blood and Thunder, Bargain Day, Come Clean, and Catch-as-Catch-Can (M.-G.-M.), Own Theatre.

THURSDAY, SEPTEMBER 3

The Reckless Hour (F.N.P.), Prince Edward Theatre.

Bad Girl (Fox), Prince Edward Theatre.

FRIDAY, SEPTEMBER 4

Deadlock (Butchers), Palace Theatre.

TUESDAY, SEPTEMBER 8

The Shadow Between (Wardour), Hippodrome.

Excelsior and Monkey Business, In Africa (Ideal), Phoenix.

Six Vitaphone Shorts—No. 1198/9, The Gangway; No. 1238/9, Old Lace; No. 1207/8, Where Men Are Men; No. 1250/1, The Silent Partner; No. 1221/2, Moving In; and No. 1257/8, Success (Warner), Own Theatre.

WEDNESDAY, SEPTEMBER 9

To-day and The Foolish Forties (Ideal), Astoria.

Introducing a New Star

James Dunn in "Bad Girl"

Fox announce that the trade show of "Bad Girl" will be held at the Prince Edward Theatre at 8.30 p.m. on Thursday, September 3rd.

This picture introduces a new star to the screen in the person of James Dunn, popular New York stage actor. This is his first talking picture role and already he is hailed in America as a star of the first magnitude. The reception accorded him by Press and public, both in Hollywood and New York, clearly shows that he has jumped in one bound to stardom.

Trevor Wignall has prophesied that Dunn's fame will soon be world-wide, while Julia Shawell, writing in the *Evening Graphic*, says: "Wait till you see the new Hollywood hero, James Dunn. He'll have the women in the audience weeping. We're betting on his bright camera future."

Sally Eilers, who plays opposite Dunn, is declared to have given her finest performance to date. There is comedy with pathos and plenty of tears in the story, enhanced by Frank Borzage's directing.

It is confidently claimed by Fox that the story breaks new ground, that it brings to the screen new ideas, new treatment and a new theme.

West End House Takes W.E.

Among the latest theatres which are to instal sound by Western Electric is the Piccadilly Circus Theatre, Great Windmill Street. This theatre, which has only 256 seats, is one of the smallest in the British Isles to be equipped by Western Electric.

Other theatres to instal "The Voice of Action," are the Cinema, Kilkenny; Regent, Crowborough; Kinema, West Ealing; and Theatre Royal, Seaham Harbour.



George Robey as "Bindle" in "A Temperance Fete," in the current series of Reginald Fogwell pictures now being made at Isleworth Studios by Graham Cutts



A novel massage appliance operated by electrical impulses is to be demonstrated in an early issue Eve's Film Review

Pathe Pictorial in Sound

Important Innovation in October Next

Pathé Pictorial attains its 700th issue on August 31st, and now comes the news that in October next it will be issued in sound.

The Pictorial has been released without a break for 13 years, and weekly shows subjects which embraces almost every form of life and novelty. It was the first to introduce to the public such innovations as stop-motion, time-lapse camera studies, microscopic pictures, multiple exposures, glimpses of the wonder of the world—pictures taken at the greatest heights and lowest depths of the earth—the latest development in science and art, and every kind of activity in every corner of the globe. It was the pioneer of pictures which followed the growth of flowers and plants stage by stage, and submitted the rapid motion of men and animals engaged in sport to the analytic gaze of the public.

It is obvious that the addition of sound to this popular feature of entertainment will greatly enhance its success and open up new fields of wonder and delight. In the future it will not only be possible to show, but to explain thoroughly manifold subjects of wonderment garnered from all corners of the earth.

The decision to apply sound to the Pathé Pictorial is prompted by the success which has attended the Pathé Super Sound Gazette and the Pathétone Weekly. It is interesting to note that since Pathé Gazette has been issued in sound, the circulation has more than doubled, while Pathétone Weekly has within the brief space of twelve months built up widespread popularity.

Fred Watts, who has edited Pathé Pictorial since its inception, announces that when the Pictorial appears in sound in October next, the weekly release date will be changed from Monday to Thursday.

Radio Still Expanding

Extra Space Needed for Growing Staff

This month, exactly twelve months since its first trade show as a separate organisation, finds Radio Pictures having to take extra space to accommodate the increasing staff necessary to cope with the flood of business the firm is handling.

In August last year, Radio Pictures were preparing to trade show their first pictures to exhibitors in this country under their own banner. The arrangements were made for these shows under the greatest possible handicaps. There was a skeleton staff, housed in makeshift offices, some in D'Arblay Street and others in Wardour Street. Other pictures were announced for trade show, and bookings commenced even before their present premises at Dean Street were ready for occupation.

And now, after twelve months, during which time Radio Pictures have definitely established themselves amongst the first flight of renting organisations in this country, the accommodation which was then thought to be ample for all contingencies has proved utterly inadequate. To meet this situation, Sol G. Newman has taken over the remainder of the top floor of Dean House, and alterations are now proceeding apace in order to get the staff satisfactorily housed as soon as it is practicable. When these offices are ready, the whole of the publicity department and the accessory sales department and poster dispatch will be moved from their present offices to give room for the clerical staff now required.

With this extra space Radio Pictures become one of the biggest film renters in this country, and having achieved this within the short period of twelve months, Sol. G. Newman and Earl Kramer may well look back over the first year of the existence of the firm of Radio Pictures, Ltd., with every satisfaction.

"The Road To Singapore"



Wm. Powell and Marian Marsh in the Warner Brothers and Vitaphone picture "The Road To Singapore," for London presentation at the Prince Edward Theatre on Wednesday, September 2nd, at 8.45 p.m.

Secret Service and the Air

First National's "Men of the Sky"

Stories of espionage and the activities of those engaged in secret service work have always been a source of the greatest fascination on the part of the large majority of those ignorant of the work of the Intelligence Department, and the trade should, consequently, look forward with considerable curiosity to the new First National drama, "Men of the Sky."

The combined work of the creators of some of this company's biggest musical successes, Jerome Kern and Otto Harbach, this picture is promised for trade show at the Prince Edward Theatre, London, to-morrow (Thursday). As its title suggests, the production in large measure concerns aviation, and tells how a beautiful woman spy, employed in the service of the French, gets into the enemy's country and, by exercising her charms, worms out war secrets. By means of an exceedingly novel plan she is able to transmit messages to her friends, so that the German advances are crippled. What happens when the enemies who surround her finally learn of her real mission and discover that her lover is working in league with her ensures a very dramatic climax.

An exceedingly able cast has been selected for this production, with Irene Delroy as the girl spy, and Jack Whiting as the young aviator who works for the French. The well-known British actor Bramwell Fletcher has the part of a German officer, and other popular members include John Sainpolis, Frank McHugh, Edward Maxwell, Otto Matiesen and Lotti Loder.

The release not long ago of First National's "Song of the Flame," by the same authors, proved that drama and music could be combined to make screen entertainment of a highly successful order, and as a similar treatment has been used in the case of "Men of the Sky" a repetition of this success is to be anticipated.

"The Ruling Voice" Alteration

September 10th will now be the trade show date for the important First National production, "The Ruling Voice," and not September 1st as was originally arranged.

In view of the extreme importance of this event, which will take place at the Prince Edward Theatre at 8.45 p.m., First National is taking the welcome step of strictly reserving admittance to only authorised exhibitors and members of the Press. Invitations will not be circulated in the usual manner and all entitled to attend will be invited to apply for seats, which will be numbered and reserved.

Lonsdale for M-G-M.

British Author to Write Screen Plays

Frederick Lonsdale, the British playwright, has arrived in California, where he will work on screen plays for M.-G.-M. It is anticipated that he will do three original scripts for filming, and in all probability the first one will be a starring vehicle for Norma Shearer. Subsequently Robert Montgomery may play in one.

"Canaries Sometimes Sing" was Mr. Lonsdale's most recent stage success. Others, of course, were "The High Road," which M.-G.-M. made into a film with Ruth Chatterton as star, "On Approval," which was filmed by B. & D., and "The Last of Mrs. Cheyney," the film version of which had Norma Shearer as star.

"Flying Fool" at Malvern

A Distinguished Audience

The private screening of "The Flying Fool" at the Picture House, Malvern, which took place on Tuesday evening last at 11 p.m., proved an exceptionally attractive additional feature to the festival of British films organised by Roy W. Limbert in association with B.I.P. Over three hundred guests turned out at this unusual hour.

Among the many persons present were Bernard Shaw, Charles Laughton and his wife, Elsa Lanchester, H. K. Ayliff, the producer, Sir Barry Jackson, Walter Peacock, Nell Carter, J. B. Priestley, Hugh Walpole, Scott Sunderland, Helena Pickard, Marjorie Pickard, Cicely Hamilton, the dramatist, the Chairman of the Malvern Council, and prominent members of the Malvern Urban District Council, Wilfred Simpson, of the Opera House, Cheltenham, Mrs. Simpson, Lady Sibell Lygon and party, Gwen Lally, producer of the Tewkesbury Pageant.

Grand Prix for Haik

Ingenious Studio Model

By the unanimous vote of the jury of the International Colonial Exhibition (Cinematograph Section), Etablissements Jacques Haik have been awarded the Grand Prix for their stand. This represents a complete reproduction in miniature of a sound stage in their Courbevoie Studios.

A cabaret scene is being directed and the detailed set complete with sound and movement is seen. The figure of the director becomes animated—"Lights," "Quiet, Please," "Camera"—and the dolls representing the artists become animated, and to the sound of the orchestra, each member of which plays a faithfully reproduced instrument, they move round the set. The two stars go through a humorous dialogue, and the movement and sound continue for three minutes. The director's voice is heard: "Cut"—"Save your Lights"—and that is the end.

The faithful detail shown in the representation of the studio is exciting admiration from the public, and a crowd is always to be seen round the stand.

"Born to Love" Wins Ballot

Plumstead Likes Constance Bennett

The popularity of Constance Bennett with the cinema-going public, demonstrated when her recent P.D.C. picture "Born to Love" had pre-release runs in London amounting to four weeks, has again been unmistakably proved in a voting competition organised by S. W. Allwood, on the occasion of the first anniversary of the reopening of the Globe, Plumstead, of which he is manager, as a "talkie" house.

In this competition patrons of the Globe were given a printed list of fifteen of the year's most outstanding pictures, includiug "Born to Love." They were required to select what they considered to be the best six "talkies" on this list and then place them in order of merit, the prizes being won by those whose lists corresponded most closely with that of the majority.

On Monday last, at a special evening performance at the Globe, it was announced that the P.D.C. picture had obtained first place with an overwhelming margin, and Councillor Miss G. E. Walters, the Mayor of Woolwich, presented the prizes.

At the same time a competition was announced in connection with "Born to Love." A short time before "Born to Love" is due to be shown a leaflet will be distributed giving extracts from the dialogue, and each of these extracts will have to be assigned to the speaker, the corrrect or most nearly correct list winning the prize.

Laurence Olivier as Star

Radio Pictures announce that they plan to feature Laurence Olivier, the young English stage actor, in a future production.

This decision was made immediately following the American screening of "Friends and Lovers" (formerly "The Sphinx has Spoken"), in which Olivier is said to have given a sensational performance, in spite of the fact that he was up against such talent as Adolphe Menjou, Lily Damita and Eric Von Stroheim. Howard Estabrook, the scenarist responsible for "Cimarron" and other successes, is at present searching for a suitable story to feature Olivier.

"Friends and Lovers," which is based upon the Maurice De Kobra story "The Sphinx has Spoken" (which was the working title of the picture), is laid against the picturesque background of the mountainous districts of Northern India, where brother officers of the Indian Army work out their love destiny between skirmishes with the tribesmen.

"The Lawyer's Secret" Worth Money

Owing to the tremendous popularity of Paramount's all-star drama "The Lawyer's Secret," it has been decided to keep the picture on for a second week.

At every performance Clive Brook, Fay Wray, Charles Rogers, Richard Arlen and Jean Arthur fans have been turned away, all seats and standing room being sold out every evening.

Matters are further complicated by the large number of followers of Charles Ruggles anxious to see this great comedian in his first star role in "The Girl Habit," which will also be kept in the bill.

Warners' "The Star Witness"



Walter Huston examines Chic Sale in Warner Brothers' new picture "The Star Witness," which is creating great interest in U.S.A. just now. London trade show is fixed for Friday next at the Prince Edward Theatre, at 8.45 p.m.

An Indictment of Gangdom

Warner's Retort to New York Outrage

The outrage that took place recently in New York, when innocent children were killed and wounded in machine gun fire by gangsters, horrified not ouly America, but the whole world.

In order to help the parents of the unfortunate children, and also to arouse the American public to a sense of the menace which haugs over their heads, Warner Brothers opened "The Star Witness," a drama of the inevitable conflict between decent citizenship and the evil reign of gangsterdom, at the Winter Garden Theatre on August 3rd, ahead of schedule, devoting the entire proceeds of the first night performances to the families of the victims of the shooting.

"The Star Witness" deals with the tragic situation in which an ordinary, decent American family find themselves when they become involved as witnesses in a gang killing, and their terror that, if they testify against the murderer, a certain and fearful revenge will be wreaked on them by the murderer's friends who are still at large. It is a startingly vivid and timely reflection of the problem facing the inhabitants of the New York district where the recent outrage occurred, for nearly all the witnesses of the crime, terrorised by the fear of reprisals from the criminals, have refused to admit having seen it or those who perpetrated it.

Charles (Chic) Sale, Walter Huston, Frances Starr, Grant Mitchell, Sally Blane, and other prominent players appear in the cast of "The Star Witness," which will be trade shown in London on Friday (August 28th) at the Prince Edward Theatre, at 8.45 p.m.

Masquers Comedy Goes Big

Included in the programme at the re-opening of the Leicester Square Theatre on Friday last was the second of the P.D.C. special Masquers Comedies, "Oh! Oh! Cleopatra!" with Wheeler and Woolsey, supported by an all-star cast.

The cleverness of these unusual comedies, commented upon already by the trade press reviewers, was demonstrated by the hilarious reception with which this one was greeted.

PATHE'S T.T. THRILLS

Motor-racing enthusiasts and others are promised unprecedented thrills by the release in Pathe Super Sound Gazette of exhaustive pictures of what is usually regarded as the motor-racing championship of the world, the famed T.T. races in Ireland.

The Pathe contingent arrived in full force at Dublin to take complete pictures of this racing classic, and the scenes depicted on this occasion are said to be even better than the achievements this news reel has obtained in respect of such events in the past.

Legal and Financial News

Welsh-Pearson Misfortunes

"Journey's End" and a U.S. Crisis

The directors of Welsh-Pearson Films, Ltd., have submitted their report to be presented at the ordinary general meeting of shareholders at Winchester House, Old Broad Street, on Friday next, at 12.30 p.m.

Although the profit and loss account shows a balance of £8,542 11s. 4d. transferred to the balance-sheet, the report points out that "the item 'film rights and completed films' is taken at £100,000 and the figure placed against this asset is marked subject to valuation."

In the directors' report presented with the last balance-sheet, the company's principal assets consisted of a share of world receipts from "Journey's End," the rights of a W. W. Jacobs and other stories, and the value of certain silent and synchronised films. When these were valued by the managing director at £100,000, a high figure was placed on the company's interest in "Journey's End," based on results anticipated by Tiffany in America.

At the time the film was due for general release in U.S.A. a financial crisis occurred, and picture theatre receipts decreased. The effect on "Journey's End" was disastrous, and the U.S.A. bookings were very little in excess of those achieved in Great Britain, although the most modest estimates anticipated a return from America of at least 2½ times the return from Great Britain. T. A. Welsh, the managing director, loaned the company a sum of £1,800, George Pearson's contract with the company expired, and having viewed the financial position, Mr. Welsh consented to the cancellation of his agreement. New agreements were then entered into with these gentlemen, by which they are each paid a comparatively small salary, but are entitled also to a percentage of profits arising out of productions or dealings subsequent to July 1, 1930.

During the year, the report states, the company has produced, in conjunction with Gainsborough Pictures, a series of Sir Harry Lauder songs; an original burlesque entitled "East Lynne on the Western Front," and an arrangement has now been entered into with the Gaumont Co. for the production of four films, the first of which will be an adaptation of W. W. Jacobs' story, "The Short String." On November 7, 1930, Leslie C. Lawson, then secretary of the company, was appointed to the board. Mr. Lawson and R. C. Buchanan retire formally, but offer themselves for re-election.

PISTOL AT EXHIBITORS' HEADS

A case of considerable interest to the cinema trade was heard before the Leeds Stipendiary Magistrate (Mr. Horace Marshall) last Friday, when the Potternewton Estates Co., Ltd., owners of the Gaiety Cinema, Roundhay Road, was summoned for failing to comply with the Cinematograph Films Act, 1927.

Mr. W. Philpot, for the Board of Trade, said that for the year 1929-30, the proportion of British films shown was 5.57 per cent. of long films, and 4.80 per cent. of all films, instead of 7½ per cent. in each case.

Mr. W. R. Hargrave, for the company, said that in October, 1929, the company installed a British "talkie" apparatus, but it had to be removed because it was unsatisfactory. Previously, when the company had shown silent films, the quota of British films was 12½ per cent. By reason of the character of the films available to his clients in the year 1929-30, it was impracticable to show a larger proportion of British films. Since the firm installed a new machine, the quota of British films shown so far was about 20 per cent. His clients were anxious to show as many British films as possible, but he was instructed that in that particular year there were no comic or serial films.

Miller Johnson McVittie, of Manchester, a former official of the C.E.A., giving evidence, said he did not agree with the statement that the British machine was faulty. "The difficulty in this case," he said, "was that the Americans, who control both British and foreign films, would not allow the defendant to have the films because they wanted the largest return. What had happened in many cases was that the Americans had practically pointed a pistol at the exhibitor's head and said, 'If you don't change that machine you won't get films.'"

The Stipendiary Magistrate, after hearing further evidence, fined the company £10 and five guineas costs.

A CASE DISMISSED

John Francis Tidswell was summoned for a similar offence at the Victory Picture House, in Camp Road, Leeds.

Mr. Philpot said Mr. Tidswell, according to the returns sent to the Board of Trade, showed only 2.92 per cent. of long films, and 3.01 per cent. of all films during the 12 months ending October 1, 1930.

Defendant, giving evidence, said that during that period only 20 British sound on disc films were available for the disc machine installed in the cinema, and they had to be shared between six other houses. He was quite unable, therefore, to comply with the quota.

The Stipendiary Magistrate dismissed the case and allowed defendant three guineas costs.

JOHN AMERY'S NEW COMPANY

At an extraordinary general meeting of Watersport, Ltd., held at 126, Long Acre, on August 18, 1931, a resolution was passed changing the name of the company to John Amery Allied Distributors, Ltd., owing to the new interest that this company, previously a financial sporting syndicate, will take in the John Amery group of companies.

The company was originally registered in 1924, with a fully paid-up capital of £10,000. The directors are John Amery and the Count Johnston-Noad.

It is primarily intended that the company should distribute the products of the John Amery group and that of certain Continental producing companies.

FINED FOR OVERCROWDING

A fine of £10 and costs was imposed upon Sol. Sheckman, proprietor of the Royal Cinema, Middlesbrough, at the Middlesbrough Police Court, last Friday for allowing the central gangway in the gallery to be obstructed, and also for permitting more persons to be admitted to the gallery than was authorised under the licence.

For the defence it was stated that Mr. Sheckman had been placed in an unfortunate position owing to the death of the manager of the cinema on August 7th. Arrangements were being made for a successor. Mr. Sheckman was not present at the cinema on the evening in question, but a temporary manager was unaware that he was infringing the regulations.

BLAMED THE TALKIES

The introduction of "talkies" was stated at Halifax Bankruptcy Court to have been responsible for the failure of Harold Haigh, of 16, High Street, Queensbury. He said piano playing was going out of date, and consequently teaching. "If it had not been for the 'talkies' I should have been all right," he added.

He had been a partner in a picture house at Queensbury but, others having installed "talkies," this venture failed.

The examination was closed.

SATISFACTIONS

SUPER CINEMA AND THEATRE (EVESHAM), LTD.—Satisfaction registered June 23rd, all moneys, etc., registered January 13, 1928.

WILLIAMS CINEMAS, LTD. (late WORKINGTON HIPPODROME, LTD.).—Satisfaction registered July 8th, all moneys, etc., registered July 6, 1923.

DONCASTER ELECTRIC THEATRE CO., LTD.—Satisfaction registered July 3rd, £2,500, balance of amount registered January 24, 1912.

BRITISH LION FILM CORPORATION, LTD., London, W.C.—Satisfaction registered July 6th, £10,000, registered October 22, 1930.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations:—

NAME.	VALUE.	THIS WEEK.	LAST WEEK.
A. P. P. H.	ord. £1	16/9	16/–
Assoc. Talking Pics.	....	2/–	1/6
Assoc. British Cinemas	....	4/4½	5/3
Do.	pref. £1 f.pd.	16/–	—
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/–	6/–	5/9
Do.	pref. £1	18/9	18/6
Brit. Instr.	ord. 10/–	2/6	2/6
Do.	def. 1/–	—	—
Brit. Lion	def. 1/–	–/3	–/3
Do.	pref. £1	3/9	3/9
Brit. Filmcraft	ord. 5/–	—	—
Brit. & Dom.	def. 1/–	–/6	–/4½
Do.	ord. £1	4/–	3/3
Brit. Screen Prod.	5/–	—	—
Brit. & For.	ord. 5/–	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/–	—	—
Denman P.H.	£100 7% deb.	94	94
,, Con.	,,	89	90
Gaumont Brit.	ord. 10/–	10/9	10/4½
Do.	7½% £1	16/–	16/–
Gainsborough	ord. £1	8/–	7/–
Do.	def. 1/–	–/7½	–/5¼
Gen. Theatre	pref. £1	7/6	7/6
Do.	6½% deb.	70	70
Met. Cinema....	ord. 10/–	—	—
Do.	def. 1/–	—	—
Movie Colour	....	–/7½	–/7½
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	–/6	–/6
Do.	def. 1/–	–/1½	–/1½
New Era N.P.	ord. £1	—	—
Do.	def. 1/–	—	—
P.C.T. Cons.....	7% £1	19/3	19/6
P.C.T.	"B" £1	18/1½	18/6
P.C.T.	7½% pr. or. £1	15/3	14/9
Stoll Th.	ord. 5/–	—	4/3
Tussaud's	£1 pref.	26/3	25/9
Do.	def. 1/–	5/–	4/–
United P.T.	£1	1/6	1/6
Do.	7% deb.	79	80
Union Cinema	def. 1/–	—	—
Do.	10% 5/–	1/–	1/–
Welsh-P'rson-Elder	8% £1	–/4½	–/4¾
Do.	ord. 1/–	—	–/¾

NEW COMPANIES

CARDINAL FILM STUDIOS, LTD.—Private company. Registered August 18th. Capital £1,000. Objects: To acquire land at Elstree, together with the film studio (or part thereof) erected thereon; to produce films, etc. The subscribers (each with one share) are: Lew Lake, 33, Heathland Road, N.16, theatrical manager and producer; Edward Cook, 61, Lionel Road, Ealing, director of companies. The first directors (to number not less than 2 nor more than 5) are not named. Secretary (pro tem): E. A. Wood. Solicitors: Bevan and Co., 12, Broad Court, Bow Street, W.C.2. Registered office: 12, Broad Court, Bow Street, W.C.2.

CIVIC AND INDUSTRIAL FILMS, LTD.—Private company. Registered August 17th. Capital £1,000. Objects: To acquire land at Walthamstow, Essex, with a film studio erected thereon, and to alter, enlarge and carry on the said film studio, etc. The subscribers (each with one share) are: Lew Lake, 33, Heathland Road, Stoke Newington, N.16, theatrical manager and producer; E. Cook, 61, Lionel Road, Ealing, director of companies. The first directors are not named. Secretary (pro tem): E. A. Wood. Solicitors: Bevan and Co., 12, Broad Court, Bow Street, W.C.2. Registered office: 12, Broad Court, Bow Street, W.C.2.

MAESTEG CINEMAS, LTD.—Private company. Registered July 29th. Capital, £1,000. Objects: To enter into four leases with J. Wild, and to carry on the business of cinema, theatre, music, concert and dancing hall, ballroom, picturedrome, circus and hippodrome proprietors or agents, etc. The provisional directors are: Alfred Withers, Oaklands Hall, Bargoed, Glam; F. A. Cam, Sunnycroft, Bryn Road, Pontllanfraith, Mon. Solicitor: A. A. Withers, 292, High Holborn, W.C.1.

ROBINFILMS, LTD.—Private company. Registered July 25th. Capital, £100. Objects: To carry on the business of distributors, producers, manufacturers and exhibitors of and dealers in cinematograph films of all kinds, etc. The subscribers (each with one share) are: H. A. Robinson, Norfolk Lodge, Leopold Road, S.W.19 (director of Trade Properties, Ltd., and Quartz Radio, Ltd.); W. F. S. Hawkins, 5, Gray's Inn Square, W.C.1, solicitor; H. A. Robinson is the first director. Solicitors: Bird and Bird, Gray's Inn, W.C. Registered Office: Palmerston House, Old Broad Street, E.C.

P.C.C., LTD.—Private company. Registered August 10th. Capital £1,000 in £1 shares. Objects: To carry on the business of proprietors of cinematograph theatres, etc. The directors are:—A. Clavering, 21, Oakhill Avenue, Hampstead, N.W.3; G. Clavering, 7, Burgess Hill, Hampstead, N.W.3; J. Rose, 6, Kingscroft Road, Cricklewood, N.W.2, and one other. The two first-named are permanent. Solicitors: Harris Chetham & Cohen, 6, Stratford Place, W.1. Registered office: 43-44, Great Windmill Street, W.1.

OPERA HOUSE (LEICESTER), LTD.—Private company. Registered August 14th. Capital £30,000. Objects: To acquire The Royal Opera House, Silver Street, Leicester, and the lease of the Theatre Royal, Horsefair Street, Leicester, and to carry on the business of lessees, proprietors and managers of places for public entertainments, etc. The permanent directors are:—E. D. Tyler, "Netherby," Avenue Road, Leicester (managing director of H. P. Tyler, Ltd.); P. Littler, Royal Artillery Theatre, Woolwich, S.E. Secretary: F. Dixon. Solicitors: Evan Barlow & Son, 1, Berridge Street, Leicester. Registered office: National Chambers, 4, Horsefair Street, Leicester.

WOODHOUSE STREET PICTURE HOUSE LTD.—Private company. Registered August 15th. Capital £700. Objects: To acquire the business of film exhibitors carried on by B. Young, L. Lurey and Cissie Lurey at 175, Woodhouse Street, Leeds. The directors are:—B. Young, 17, Sholebrook Avenue, Leeds; L. Lurey, 8, Saville Place, Leeds; Cissie Lurey, 8, Saville Place, Leeds. Solicitor: L. Altman, 4, Park Square, Leeds.

YSTALYFERA KINEMAS, LTD.—Private company. Registered, August 22nd. Capital, £100. Objects: To construct and carry on a cinema, etc. The directors are: Eva M. Kennemore, The Uplands, Pontardawe, cinema manageress; H. Kennemore, The Uplands, Pontardawe, cinema manager. Solicitor: Sam Cohen, 10, Dumfries Place, Cardiff.

HIGH LEVEL FILM SERVICE, LTD.—Private company. Registered, August 17th. Capital £200. Objects: To carry on the business of renters, hirers, proprietors and exhibitors of and dealers in cinematograph films, etc. The directors are: J. Glick, 124, Glenthorn Road, West Jesmond, cinema proprietor; Mrs. C. G. Gray, "Hillcrest," Darlington Gardens, South Gosforth. Solicitor: H. Hewitt, 94, Westgate Road, Newcastle-upon-Tyne.

"Hats Off to First National"

Praise for Mackaill Picture

"Hats off to the First National studios for their splendid production, 'The Reckless Hour,'" says the *Motion Picture Herald*, which it describes as "a picture with an excellent cast and exceptional dialogue, abounding in witticisms and comedy."

Dorothy Mackaill, the star, will be seen as a mannequin, who tries to reconcile the sordid surroundings of her home with the whirl and splendour in which she passes the working hours of her life. H. B. Warner portrays her old-fashioned father, who struggles to shield his daughter from the dangers and temptations which surround her.

Walter Byron is interesting as the suave and wealthy young man who causes the mannequin to swerve from the right path, and Conrad Nagel is seen as the lover who stretches out the saving hand in the hour of danger.

"The Reckless Hour" will be trade shown at the Prince Edward Theatre on Thursday, September 3rd, at 3 p.m.

Scottish Section — By Councillor James McBride

Regal's Brilliant Opening

Associated British Cinemas, Ltd., added another fine house to their Scottish circuit on Monday of last week, when their new hall in Hamilton, to be known as the Regal, was formally opened in the presence of most of the prominent prople in the town. Hundreds of folks were unable to gain admission and the queues outside were unparalleled in the entertainment history of Hamilton. In the absence of the local Provost, Bailie Smellie performed the opening ceremony. In the course of his remarks, he said he thought the ratepayers were under a rather deep debt of gratitude to Associated British Cinemas, because of the fact that they acquired a slum property in Townhead Street and Blackswell Lane for that theatre, and in making the transformation they had to some extent widened Townhead Street—another desirable improvement. That was, he proceeded, a palatial building—one that would be admired, not only by the residents, but also by visitors to the town. The Regal would have a huge population to draw upon, there being upwards of 200,000 people within a small radius. Thousands of them would come there for their entertainment, he was sure, with the result that the bus proprietors and the shopkeepers, and through them, the general community, would benefit.

Bailie Smellie added that he was sure, from the reputation which Mr. Stewart and his co-directors already enjoyed, that the programmes would be entertaining, instructive and interesting, and concluded, amid loud applause, by declaring the Regal open for public performance.

David A. Stewart, J.P., general manager for A.B.C., in thanking the Bailie and Town Councillors for their attendance, said that the slogan of the company was "value for money," and they intended to put that into practice in Hamilton. He did not think he was exaggerating when he said that, for comfort, beautiful surroundings and good programmes, they would find no better value for their money in the entertainment world than would be given at the Regal, Hamilton.

The Regal is fully described on page xii of the Technical Section.

Snag in Stirling Cinema Plans

An unexpected "hold up" of the plans for the cinema which Associated British Cinemas propose to erect in Maxwell Place, Stirling, occurred at the meeting of the local Town Council on Monday of last week. Objections to the warrant being granted were lodged by the L.M. & S. Railway Co., Ltd. Solicitors representing the petitioners and the objectors were present, and, after they had been heard, the Council decided to defer consideration of the linings in order to enable the two parties to come to some arrangement on the points in dispute.

Aerial Hero Sees "Hell's Angels"

A fine tribute to the film "Hell's Angels" was paid by J. A. Mollison, the Glasgow airman who created a record recently in flying from Australia to Great Britain. The film was being exhibited at the Picture House, Sauchiehall Street, Glasgow, last week, and the airman turned up on Tuesday afternoon to see it. Manager J. Langland Smith introduced his distinguished patron to the audience after he had seen the film, and Mr. Mollison, in the course of a short speech, said the flying scenes in the picture were wonderful; as a pilot, he could vouch they were authentic in every detail.

Dunfermline Diehard Going "Talkie"

The last silent cinema in Carnegie's home town is going "talkie." Away back in 1913, when the Cinema House, Dunfermline, was first opened, it was chronicled that it was the first up-to-date hall in the "Kingdom o' Fife," and despite the many rival houses that have been erected in the county since then, Manager David Longmuir has kept the Cinema House right "in front of the procession." Even with the advent of the "talkies" David retained his patrons, and only the dearth of good silent pictures has forced him to bow to the inevitable. The cinema closed down last Saturday night to permit the necessary alterations for the installation of a B.T.-H. apparatus and entire redecoration of the auditorium. By a singular coincidence, or perhaps it is part of David's plans, the hall will reopen as a "talkie" house on the eighteenth anniversary of its original opening, September 14th.

Cinema Folks' Sad Bereavement

A cliff tragedy which occurred in Auchinithie last Wednesday has thrown a deep shadow upon the households of a number of respected members of the Scottish cinema trade. Master Robert Fyfe, son of Isaac Fyfe, of Fyfe & Fyfe, who control cinemas in Glasgow, Forfar and Galashiels, lost his life by falling over the cliffs. The lad, who was sixteen years of age, was on holiday there with some of his relatives and had gone out with his cousin, Robert Scott, assistant manager at the Pavilion, Forfar, with the intention of bathing. The Bioscope tenders sympathy to the bereaved parents and the other members of the Fyfe family.

Rutherglen Plans Passed

At long last a hustle is being made on the project for providing the Burnside suburb of Rutherglen with a cinema theatre. Plans for the hall, which is to be known as the Burnside Picture House, were submitted to and approved by the Rutherglen Dean of Guild Court at a recent sitting. The site of the new building is on the east side of Stonelaw Road, and the frontage will include two shops on either side of the main entrance. The seating capacity is to be 1,260, of which 500 will be accommodated in the balcony. A spacious lounge is to be provided on the ground floor, with waiting space area on each side of the main building. A car park and tea rooms are also included in the scheme, which is estimated to cost £15,500.

Canopies for Glasgow Cinemas

The Streets and Buildings Committee of Glasgow Town Council have agreed to recommend the parent body to grant permission for canopies to be erected at the Coliseum Picture House, Eglinton Street, Hillhead Picture House, Vinicombe Street, and the Florida Picture House, Ardmay Crescent. The permits sought are to be granted during the pleasure of the Corporation on condition (1) that the owners undertake to free and relieve the Corporation from all liability for any accident which may occur or claim which may be made in respect of the erection, existence, or use of said canopy; (2) that the canopy is lighted to the satisfaction of the Inspector of Lighting, and, if required by that official, a lamp or lamps under the canopy be kept lit during the hours of public street lighting; and (3) that the owners pay to the Corporation a nominal charge of ten shillings per annum in respect of said permission.

Our Luxurious Divan Tub
TIP-UP EASY CHAIR
FROM 25/-
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London Trade Show Diary

THURSDAY

"Travelling Husbands"..... Radio
Prince Edward, 8.45

On Thursday, August 27th, at the Prince Edward Theatre at 8.45 p.m., Radio Pictures are trade showing their Evelyn Brent feature, "Travelling Husbands." The story deals in general and in detail with the manner in which "commercials" spend their hours when they are not putting over high-powered sales talk. A strong cast supporting Evelyn Brent, the star, is Hugh Herber, Constance Cummings, Frank Albertson and Rita La Roy. Paul Sloane has directed the film.

"Defenders of the Law"..... W. & F.
New Gallery, 11

W. & F. Film Service are presenting to the trade on Thursday, August 27th, at the New Gallery, at 11 a.m., their new film, "Defenders of the Law," featuring Catherine Dale Owen and John Holland.

"Men of the Sky"..... F.N.P.
Prince Edward, 3

"Men of the Sky," which will be trade shown by First National on Thursday, August 27th, at Prince Edward Theatre, at 3 p.m., is a drama in which the friends of the morning become enemies ere nightfall, due to the plunging of their respective countries into war. The cast includes Bramwell Fletcher, the British juvenile John St. Polis, Otto Matiesen and Lottie Loder. The leading roles are played by Irene Delroy and Jack Whiting.

"Glamour" (re-edited version)..... Wardour
London Pavilion, 12 noon

The re-edited version of "Glamour" will be trade shown at the London Pavilion on Thursday next, August 27th, at 12 noon. It is a domestic drama featuring Seymour Hicks, Margot Grahame, Ellaline Terriss and Betty Hicks.

FRIDAY

"Madame Julie"..... Radio
Prince Edward, 3

Lily Damita as Madame Julie returns to the screen in her first talking part in this picture and reveals herself the possessor of a rather fascinating "accent" to her English. O. P. Heggie, as her elderly husband, gives a remarkably sincere performance, whilst Lester Vail is the son who returns from Europe to fall in love with Madame Julie, all unconscious of the fact that she is his father's wife.

"Women Love Once"..... Paramount
Carlton, 10.45

Paramount are trade showing on Friday, August 28th, at the Carlton, at 10.45, "Women Love Once," featuring Paul Lukas and Eleanor Boardman. The story deals with the destructive intervention of a capricious Society woman into the quiet home life of an artist, who, under the influence of the interloper, discovers new aspirations and becomes dissatisffed with the simple pleasures of domesticity. Eventually a new admirer begs the wife to divorce her husband and marry him, but in spite of all she still loves him. A common sorrow brings him back to sanity and heals the estrangement. It is directed by Edward Goodman.

"Maid to Order"..... Sterling
Phoenix, 3

"Maid to Order," which Sterling are trade showing at the Phoenix on Friday next, August 28th, is a comedy drama featuring Julian Eltinge and Betty Boyd. It is a crook story with Julian Eltinge disguised as a girl, and was directed by Elmer Clifton.



Stewart Rome and Marjorie Hume in Butcher's new British picture "Deadlock," for trade presentation in seven different centres on September 4th

"Wild Horses"..... Universal
Rialto Theatre, 11

"Wild Horses," as its title suggests, exploits the man-killer of the wild horse herds that roam the West. It offers a Wembley rodeo and a Chicago round-up combined for thrills, with such experts of the saddle as Hoot Gibson, Neal Hart, Edmund Cobb, "Skeeter" Bill Robbins and Fred Gilman among the human stars.

"Jealousy"..... Warner Bros.
Own Theatre, 11 and 3

"Jealousy," a British picture, presented by Gordon Craig, which is being distributed by Warner Bros., will be trade shown on Friday, August 28th, in Warner Bros' private theatre, at 11 a.m. and 3 p.m.

Adapted from John MacNally's play, "The Green Eye," it tells of the love of a guardian for his beautiful ward and his mad jealousy when he perceives that she is falling in love with someone else. Mary Newland portrays the leading feminine role, Malcolm Keen appears in the part of the guardian.

"Jealousy" will be preceded by three Vitaphone shorts.

"The Star Witness"..... Warner Bros.
Prince Edward, 8.45

"The Star Witness," a Warner Brothers production, featuring Walter Huston, Charles (Chic) Gale and Frances Starr, will be presented to the trade on Friday, August 28th, at the Prince Edward Theatre, at 8.45 p.m. A gangster story, "The Star Witness" deals with crime not from the standpoint of the criminal or the police, but depicts its effect on innocent and law-abiding citizens who are quite accidentally involved. The cast also includes Grant Mitchell, Sally Blane, Ralph Ince, Edward J. Nugent and two attractive juvenile players, George Ernest and Dickie Moore.

Four Vitaphone shorts will be presented preceding "The Star Witness."

MONDAY

"Dancing Dynamite"..... British Lion
Prince Edward, 3

Described as one of Richard Talmadge's fastest action features to date, "Dancing Dynamite" has been secured by British Lion and will be trade shown on Monday next, August 31st, at the Prince Edward Theatre, at 3 p.m. A kidnapping plot with numerous hair-raising stunts is frustrated by Dare-Devil Talmadge, which enables him to win the affection of the girl who is accidentally thrown across his path and is the daughter of a wealthy packer.

TUESDAY

"I Take This Woman"..... Paramount
Carlton, 10.45

"I Take This Woman" is a dramatisation of Mary Roberts Rinehart's well-known novel, "Lost Ecstasy," which Paramount will trade show on Tuesday next, September 1st, at the Carlton, at 10.45 a.m. It is a story of a beautiful Society girl who is caught in a sudden whirlwind of emotion and marries on impulse an easy-going Westerner. She deserts the ease and luxury of town life and goes with him to his barren ranch in Wyoming. Her efforts to find happiness in a life completely different from anything to which she has been accustomed forms part of a compelling drama. Gary Cooper is the star of this intriguing story, and Carole Lombard plays opposite him.

"Lasca of the Rio Grande"..... Universal
Rialto Theatre, 11

"Lasca of the Rio Grande" figures among the outdoor classics of the year. It is a story of the Rio Grande country and its hot-blooded people's fight with the U.S. over the border. Dorothy Burgess, famous vamp of "Old Arizona" and others, Johnny Mack Brown and the new star, Leo Carrillo, head the big cast.

"Guilty Hands"..... M.-G.-M.
Phoenix, 3

W. S. Van Dyke has an entirely new type of subject in his latest M.-G.-M. film, "Guilty Hands," for trade show as stated above, for it is a murder mystery in which it is claimed "the perfect crime" is enacted. The cast includes Lionel Barrymore, Madge Evans, William Bakewell, C. Aubrey Smith and Polly Moran.

WEDNESDAY

"The Road to Singapore"..... Warner Bros.
Prince Edward, 8.45

Warner Bros. are presenting to the trade on Wednesday "The Road to Singapore," in which William Powell makes his first appearance as a star for Warner Bros. He is seen as Hugh Dawltry, an Englishman living in Khota, Ceylon, but with a reputation that does not permit his countrymen to accept him into their society. Only the doctor's wife, Phillipa March—charmingly played by Doris Kenyon—senses the qualities that lie dormant beneath his hardened exterior, and so certain is she that he has more to offer her than her husband, whose work absorbs his entire interest, she leaves Khota and takes "The Road to Singapore" with him.

Four Vitaphone Shorts will be shown preceding "The Road to Singapore."

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Manchester Kinema Nomads

Arrangements are almost completed for the second annual hot-pot supper and smoking concert under the auspices of the Manchester Kinema Nomads, to be held at the Manchester, Ltd., Restaurant, Cross Street, on Friday, October 2nd. Although the programme is being kept secret, the trade is promised a "rapid fire" entertainment by first-class artistes, all "top liners." The organisers are attempting to make this the best entertainment of its kind ever held in the trade. There will be two orchestras. The proceedings, commencing at 7 p.m., will continue non-stop until about 11.30 p.m. Tickets, 3s. 6d. each, are now obtainable, and it is expected that nearly 400 will be sold. H. Bushell (branch manager F.N.P.) will hand over the chairmanship to W. H. G. Newman (branch manager Fox Films, Manchester.) Edgar Sullivan (F.N.P.) and Harold Buxton (J. F. Emery Film Circuit) will be in charge of the entertainment.

Staff Picnic

Nearly sixty members of the staff of the Olympia (A.B.C.), Liverpool, enjoyed their first annual picnic on Sunday (August 23rd), the venue being Morecambe. The party left the Olympia in two saloon motor coaches at 9.30 a.m., arriving at the destination at about 1.30 p.m. Dinner and tea were served at the Battery Hotel. The party had a thoroughly enjoyable outing. The whole of the arrangements were made by A. J. Hope, the manager, with the assistance of H. Ody, junr., a member of the staff.

Theatre Royal's Innovation

The Theatre Royal, Manchester, is the first cinema in Manchester to make the installation of earphones for deaf patrons. Seats in the dress circle and stalls have been fitted with plugs, underneath the arms, and to these the 'phones, which are held in one hand, are attached. The earphones are obtainable at the box office, where a deposit of 5s. must be paid.

Island Cinemas Adopt "Talkies"

Mr. Lees, proprietor of Lees Pictures, Amlwch and the Picture House, Beaumaris, in the Isle of Anglesey, has decided to instal Marshall Sound Equipment in his two theatres, both of which are of very modest seating capacity. Mr. Lees has been a showman since 1896, and has held several important positions in the cinema world.

Overstayed Their Welcome

Burglars entered the Rivoli, St. Helens, last week, emptied what cash boxes they could lay their hands on and unsuccessfully tried their hand on the safe. The contents of the safe, which included a large sum in cash, representing the previous day's box-office receipts, were intact. Two petty cash boxes of japanned tin had been forced open and rifled. In all, the thief got between £3 and £4 for his pains. How he entered the building is not known, but it is suspected he attended the second house performance and "stayed late."

Indifferent to Trade Unions

"They are content to stew in their own juice," said Albert Dowling, of the National Union of Theatrical Employees, in a discussion at Bolton Trades Council on Wednesday last on the apathy of cinema employees to trade union organisation. He added cinema workers were used to the old conditions and never thought to obtain better.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Church Cinema Exhibitions

The Rev. T. Cameron, minister at the Westmorland Road Presbyterian Church, Newcastle-on-Tyne, has announced his intention of converting the church into a cinema for three days from September 29th to October 1st, and performances will be given twice nightly. The intention is to screen films of a religious nature. The venture is in the nature of an experiment, and the Chief Constable of Newcastle has granted permission for the shows to take place.

Northern Golfers Note!

The next outing of members of the Northern Counties Cinema Golfing Society has been arranged to take place on the course of the South Moor (Co. Durham) Golf Club on Sunday (August 30th). Entrance fees of 2s. 6d. each competitor are to be entirely devoted to the Fleming Memorial Hospital Funds, and the trophy to be competed for is a handsome rose bowl, which was presented to the Society last year for annual competition by the Governors of the Hospital.

Stanhope Installation Approved

Permission was granted last week by the Stanhope Urban District Council for structural alterations at the Town Hall for the purpose of giving performances of talking pictures. The first performances will, it is understood, take place on September 14th.

Staffs' Outing

The staffs of the six cinemas controlled by the Wallaw Picture Theatres, Ltd., in the Ashington and Morpeth areas, of which Walter Lawson, the well-known Northern exhibitor, is managing director, held an enjoyable outing to Bamborough on Sunday. The number participating, including friends of the members of the staffs, was about 200. The outing was entirely organised by Mr. Lawson, who also defrayed the expenses for each member of the staffs.

Aged Poor Entertained

About eleven hundred old people, members of the Newcastle West End Aged Poor Association, were last Thursday afternoon entertained to a special performance at the Brighton Cinema, Newcastle-on-Tyne, by the courtesy of the directors, two of whom, Coun. Anthony Oates, J.P., and Coun. J. W. Telford, are President and Vice-President respectively of the Association. The old folks thoroughly enjoyed the treat which is an annual affair. The arrangements in connection with the cinema treat were very ably conducted by manager J. C. Bell.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

"City Lights" for the Empire

The Empire Music Hall, in Briggate, Leeds, as previously reported in The Bioscope, is being temporarily transformed into a cinema next Monday, when the Chaplin film, "City Lights," commences a three weeks' season. A Western Electric portable set is being installed and a special operating box at the back of the stage will be used. The seating capacity of the Empire is now 2,160, in addition to which there is standing room for about 700. Four separate performances will be given daily.

An Outing to Hornsea

Clifford Kemp, managing director of the Clifford Kemp Film Service, which, in addition to film renting, has interests on the exhibiting side, took a party of 42 members of his organisation on a motor-coach trip to Hornsea last Sunday. It was a most enjoyable, though damp, day. A conference was held at the Alexandra Hotel, and this was a great success and served to show the keenness and loyalty there is in the organisation.

A Capitol Staff Outing

About two dozen members of the staffs of the Capitol Cinema and Ballroom at Meanwood had a motor-coach excursion to Blackpool last week-end. H. Durgan, manager of the billiard hall, organised the outing, and Al. Law, the genial manager, and George Besford, the cinema manager, joined the party.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 45541)

Visit to W.E. Works

Party organised by the Notts and Derbyshire Branch of the C.E.A., including numerous operators, sound experts, managers and others, last week paid a special visit to the Western Electric Company's premises in London. They had a most instructive time and learnt many things that will certainly be of use to them in the future.

Contribution to News Reels

As usual, the opening of Nottingham's great open-air carnival, Goose Fair, which attracts visitors from all over England, will be filmed for news reel purposes. This year there will be another big event to record on the same day the Goose Fair is opened, namely, Thursday, October 1st. The Sheriff of Nottingham, Mr. R. E. Ashworth, is giving a Lace Ball at the Nottingham Council House, and has bidden all the Lord Mayors and Lady Mayoresses in England to it. Special invitations are to be sent to the film companies to record this and to the Trade Press to be represented. It is exceedingly probable that one member at least of the Royal Family will be present.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Three Newcomers

Within the next few weeks a number of new Midland houses will be opening. In Birmingham the Mayfair, at Perry Common, which is being sponsored by three well-known exhibitors—Lionel Lyons, E. Garfield and A. W. Rogers—will open early in September. At Leamington, the Regal, an undertaking of the Bath Cinema Co., will, it is announced, open on either September 14th or 21st, while early in October the Pavilion, a 2,500 seater and the largest house in the Greater Birmingham area, will be ready to receive the public.

A Token for Pat

An interesting social gathering took place at the close of the show at the Futurist, Birmingham, on Saturday, when the staff met to present Patrick O'Connor, the popular house manager, with a silver cigarette case and lighter, as a token of regard and esteem upon his leaving Birmingham to take up the position of house manager at the New Paramount Theatre, Newcastle-on-Tyne.

Improvements at Witton

Alterations and additions have been carried out at the Empress, Witton, including the installation of a new duplicate light system and the adaptation of the talking picture apparatus to take sound-on-film.

Projectionists' "Do"

The executive of the Birmingham Court of The Guild of British Projectionists and Kinema Technicians are, I hear, busy with arrangements for a Dinner and Concert, to take place at The Malt Shovel Inn—their headquarters—on Sunday, September 20th. Tickets for this may be had from the Secretary at 3s. 6d. each.

Tipton Hall has Gyrotone

The Cinema Hall, Tipton, acquired from D. Johns by F. C. Leatham, late of the Rialto, Wednesbury, has been entirely reconditioned and redecorated, internally and externally, and has also been wired for sound. Gyrotone sound equipment, together with Kalee projectors, have been installed.

Classitone at Shifnal

The Broadway, Shifnal, enterprise of the B. and B. Cinema Co., which has undergone a

scheme of complete reconditioning and redecoration, has reopened with sound. "Classitone" is the system installed.

Sadler Entertains the Press

An invitation extended to the members of the Press in Birmingham by G. G. Sadler, manager of the Futurist Theatre, to view a special presentation of Paramount's "Monte Carlo," at the conclusion of last Friday night's show, drew a representative gathering. The Futurist is a house where the personal touch is strongly in evidence, and on this occasion friend Sadler had expended much thought and care to present this film agreeably and effectively. Special lighting effects were inserted to emphasise titles and other features, the result of which was very pleasing.

Sound at Loughborough

Theatre Royal, Loughborough, the undertaking of Warwick Major, is being equipped with Western Electric sound system with Kalee No. 8 projectors, the latter being supplied by the Birmingham branch of E. A. Langrish & Co.

Stoke-on-Trent

Monthly Meeting Abandoned

Owing to illness, and members being away on holiday, the monthly meeting of the North Staffs Branch, which should have been held last Friday (August 21st), had to be adjourned, only four members together with T. A. Grant, the Branch Secretary, being present.

The July meeting also had to be adjourned owing to the poor attendance.

An Experiment at Crewe

The Mihaly sound system, which is in operation at the Grand, Crewe, will next week show a further advance in its already excellent results in so far as the "talkies" are concerned. Manager G. Hooks has made to the sound system adaptations which will enable himself or any other person to make a speech to the audience while he sits in the quietness of his office, which is some distance away from the screen. Trials have been very successful.

Doncaster and District

Arcadia "to Talk"

Rapid progress is being made with the extensive alteration scheme in hand at the Arcadia, which is to reopen at the end of this month as a cinema equipped with Western Electric apparatus. This will make the sixth cinema in town, excluding the suburban halls, and in view of the fierce competition now extant its progress will be watched with interest. The Arcadia was opened as a legitimate theatre by a local company about nine years ago, but in the opinion of their managing director (Harry Russell, the noted comedian and "panto" producer), the "theatre" is not appreciated by Yorkshire people—Doncastrians in particular—and as support in this direction is lacking, a change-over to films has been found necessary.

The proprietors of the Palace Cinema and Grand Theatre apparently hold an opinion contrary to that of Mr. Russell's for the Grand is also being turned inside out and an ambitious transformation scheme is in progress. The building is to reopen within the next few weeks, when first class comedy and drama will be staged.

A Rumour Denied

A rumour has apparently gained currency to the effect that the Empire at Ashwicke-le-Street has closed down. Far from this being the case, structural alterations have recently been carried out at this hall, B.T.-H. sound equipment installed, and everything is going as merrily as depressing industrial conditions will permit.

It is interesting to note that until the first try-out of the sound installation here, Manager Camplejohn had never heard a "talkie"! Furthermore, he has never yet visited a theatre other than his own where sound pictures are shown!

Our "Civil" Servants

Does the authority of an Excise Officer warrant his intrusion in the box office without first notifying the manager of his presence and purpose? And has he the right to move about the audience during the screening of a picture, disturbing patrons for inspection of their half ticket? If not, a certain official who visited a local cinema one night last week has overstepped his authority. A particularly absorbing film was being shown when he began his itinerary, and the management were anything but pleased by the way the patrons were annoyed and their attention distracted from the screen.

South Wales

Swansea All-Talkie

Swansea, the second largest town in Wales, has now followed Cardiff's lead and has become 100 per cent. "talkie," the last silent house in the town, the Palace, reopening as a "talkie" house on Monday. Coincident with the wiring the Palace was redecorated and reseated throughout, several thousands of pounds being spent on the improvements. The "talkie" installation is R.C.A.

Bedwas Workmen's Hall

The annual meeting of the Bedwas and Trethomas (Mon) Workmen's Hall Cinema was held last week. The report of the year's trading and accounts was read by the secretary, W. J. Milson, and was approved. The management committee for the ensuing year was elected as follows:—John Lexon, John Ryall, T. Wyatt, J. Davies, T. Vaughan, E. Cave, E. Davies, A. Farmilo, T. James and A. Rosser.

Irish Free State

(Representative: Joseph P. Sandes, 43, St. Joseph's Place, Dorset Street, Dublin)

Winter Attendances in Summer

It's an ill wind that blows nobody good. It would be inaccurate to say that the weather we have been having during August has been phenomenal, but it has been distinctly bad and disappointing. Yet the ill wind and the ill rain have given benefit to the theatres and cinemas. The August Bank Holiday brought brilliant sunshine, with a result that cinemas did not draw even normal business, but since that time, when summer adopted that severe attitude to which we have unfortunately grown more accustomed, the attendances have scarcely fallen below winter returns.

A Change Foreshadowed

I hear a rumour to the effect that an important change in the management of a film corporation, so far as its representation in Ireland is concerned, will take place shortly. I have received no confirmation so far, but expect more definite information next week.

Censor Feels the Strain

The Film Censor, James Montgomery, has been absent from his rostrum for the past week owing to indisposition. The strain of his responsible duties has not been without its effect on his constitution, and Mr. Montgomery is badly in need of a restful holiday. I understand he contemplates spending some weeks at Achill, as far away from the celluloid American accent as possible. During Mr. Montgomery's absence the duties of Censor are carried out efficiently by Joseph Holloway, who has been associated with dramatic life in the city for some 40 or 50 years.

A Drogheda Date

The Whitworth Hall Picture House, Drogheda, will open as a "talkie" theatre on August 31st.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Opening Up

After their summer holidays most of the Northern Ireland country cinemas are getting ready to reopen, and at Ballyclare the Council have approved of the granting of the licence to M. Logan, who quite recently acquired the local picture house, which he is having redecorated and equipped for "talkies" with an R.C.A. set. W. Boyd will be manager of the hall.

Last But One

With the Sandoro' Cinema, Sandy Row, Belfast, announcing that it has decided to go "talkie" and that it has signed for having R.C.A. installed at once, the Kelvin will be the only silent house remaining in Belfast. The Sandoro' is to be completely overhauled and the plans also provide for new seating.

Diverse Views

Diverse views are held in regard to the now being heatedly debated question of new terms for booking films. Renters are almost unanimous that they are booking contracts galore on the old terms, while the exhibitors state that, as far as they are concerned, they are now getting all their films with no guarantee, an allowance for shorts, carriage one way and free posters. How far both these divergent views are correct remains to be seen, but there is talk that renters will in future, when booking halls for trade shows, take exhibitors at their own word and demand reduced terms. Whether they will get them or not is entirely another matter.

Appreciated

Bangor Borough Council and the Not Forgotten Association are highly appreciative of the thoughtfulness of the management of the local picture house, who, seeing that a party of wounded ex-service men could not be taken for sea trips owing to the rough weather, immediately invited them to be their guests.

Plenty for the Public

Up-to-Date Settings of "Deadlock"

A "talkie" studio and a great air port are two of the up-to-the-minute locations that will give the public more than usual interest in the new Butcher's Empire production, "Deadlock," which will be presented simultaneously at the Palace Theatre, London, and in six provincial centres on Friday, September 4th.

The air-port scenes were photographed at Croydom Aerodrome and include the starting of a big cross-Channel air liner. George King, the producer, was given special facilities for recording these episodes. This section is preceded by a thrilling and breathless motor chase through the by-roads of Surrey, while the Old Bailey scene is another example of careful accuracy in detail.

The great interest of "Deadlock," however, so far as actual settings are concerned, will be found in the intimate behind-the-scenes glimpses at the "talkie" studio in which the story of this mystery drama is laid. It is well described as "a 'talkie' within a 'talkie,'" the problem lying in the circumstances which surround the death of a famous film star, while actually performing before the camera. Its elucidation involves, naturally and convincingly, a demonstration of the main features of talkie-making apparatus and technique.

The interest of the "talkie" production scenes, which were all filmed at the Archibald Nettlefold studios, will be further enhanced by the presence of such well-known and popular British screen stars as Stewart Rome, Warwick Ward, Marjorie Hume, Esmond Knight, Janice Adair, Annette Benson, Cameron Carr, Alma Taylor and Kyoshi Takase, the brilliant little Japanese actor.

A special note should be made of the times of presentation of "Deadlock," viz., London, Palace Theatre, 3 p.m.; Liverpool, Scala, 11 a.m.; Birmingham, West End Cinema, 10.30 a.m.; Leeds, Majestic, 11 a.m.; Newcastle, Stoll Picture Theatre, 10.30 a.m.; Glasgow, Picture House, 11 a.m.; and Manchester, Paramount Theatre, 10.45 a.m.

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From Radio



EVELYN BRENT IN "TRAVELLING HUSBANDS"

Evelyn Brent stars with Hugh Herbert, Constance Cummings and Frank Albertson in Radio's new picture, "Travelling Husbands," which is to be exhibited to a trade audience at the Prince Edward Theatre to-morrow (Thursday), at 8.45 p.m.

Twickenham "Splinters in the Navy"



Top left is Paddy Brown (Miss), and right is Reg Stone (Mr. !) as they appear in Julius Hagen's new production "Splinters in the Navy." Below are Sydney Howard and Frederic Bentley in the same mirthful picture, which re-introduces the clever Splinters troupe of female impersonators under Hal Jones and Reg Stone.

W. & F. PRESENTATION SOON

M-G-M's "The Secret Six"



WALLACE BEERY FOR THE EMPIRE

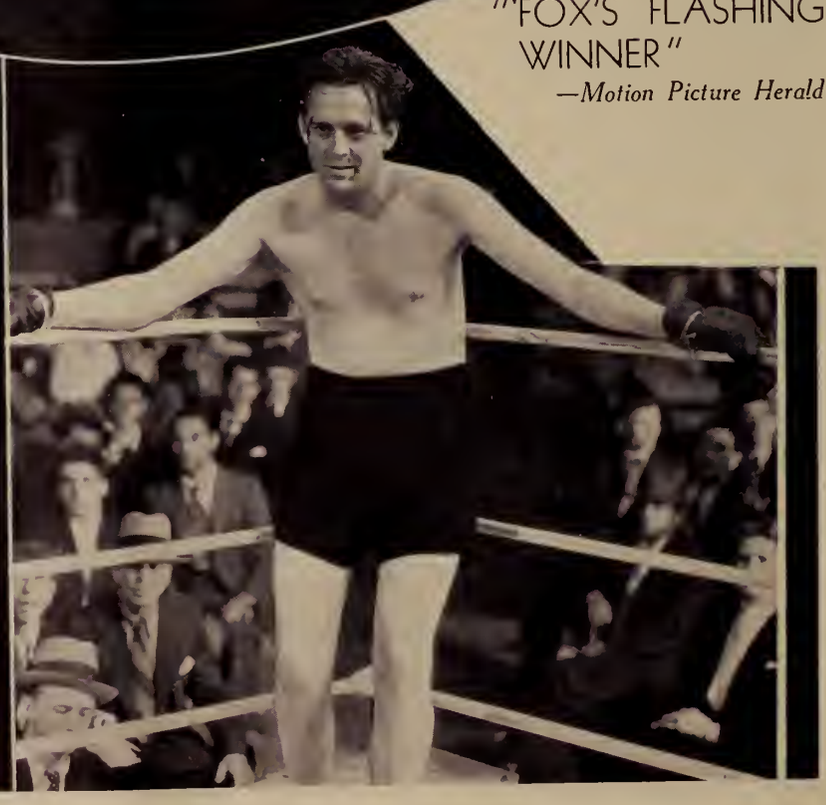
Starting a run at the Empire Theatre on Friday next, August 28, "The Secret Six," which stars Wallace Beery, has a powerful supporting cast including Lewis Stone, John Mack Brown, Jean Harlow and Marjorie Rambeau.

"Bad Girl" Show Fixed



"FOX'S FLASHING WINNER"
—Motion Picture Herald





ON Thursday, September 3, at the Prince Edward Theatre, Fox are to present their new feature "Bad Girl," in which James Dunn and Sally Eilers have the principal parts.

P.D.C.'s "Big Gamble"



BILL BOYD AMONG THE CROOKS !



BILL BOYD has a typical role in P.D.C.'s new picture "The Big Gamble," shortly to be seen in London. With the square shouldered hero are such well-known players as Warner Oland, Dorothy Sebastian, Wm. Collier, Junior, James Gleason and Zasu Pitts.

"Women Love Once"





PAUL LUKAS
ELEANOR BOARDMAN
GEOFFREY KERR
JULIETTE COMPTON



PARAMOUNT will trade show "Women Love Once" at the Carlton Theatre on Friday next, August 28, at 10.45 a.m.

Modern Cinema Technique

Technical News and Notes

Testing the State of Charge

When, at the last meeting of the London Branch of the Projectionists' Guild, B. Pontifex delivered a lecture on the Edison storage battery, one of the questions asked was, how, in the absence of specific gravity readings, could one tell when the cells were fully charged ? Most projectionists at present are using lead-acid batteries, and they find the most convenient—though it is not the most reliable—method of testing the state of charge is to take specific gravity readings. In the Edison cell the specific gravity of the electrolyte does not alter during charge or discharge. Therefore one must use ammeter and voltmeter readings to determine the state of charge. This should always be done with all batteries, but that question to Mr. Pontifex shows that it isn't !

The Board of Trade Ruling

The Projectionists' Guild is trying for Board of Trade recognition. When that is obtained, members of the Guild will find that those ammeter and voltmeter readings will have to be taken. Ammeters and voltmeters should be fitted to every charge and discharge panel. Without these very necessary instruments the projectionist is only hampering himself. Why not see that your theatre at any rate is up to date ? In every engine room under Board of Trade control these ammeter and voltmeter readings must be taken at stated intervals, and soon Guild members may find themselves in the same position. Why not get used to it now ?

Eclipse Water Paint

There are all sorts of little decorative jobs that need attention in the theatre from time to time. Often they can be undertaken by the theatre staff, provided that suitable materials are used. One of the handiest things to have about is water paint ; it is quick-drying and in many cases a single coat is sufficient. Such a paint is manufactured by the Lindun Engineering Company. It is called "Eclipse" water paint. It is supplied in seven basis colours—white, yellow, blue, green, red, black and brown. Almost any desired shade can be obtained by mixing two or more of these.

How To Use It

To prepare the paint for use all that is necessary is to stir it up with a small quantity of cold water. When it has reached a suitable consistency it can be applied with a good quality round brush. It is advisable to insert a cork to spread the bristles before use. Immediately after use the brushes should be thoroughly washed in water. Eclipse paint will be found exceedingly satisfactory for covering wallpaper. Damaged areas in the wallpaper should be repaired before painting over by placing over the torn area a slightly larger piece of porous printing paper. Eclipse paint can be used as a paste for this purpose. Edges of the repaired patch should not be pasted, but torn off when the paste is dry, thus leaving a smooth joint.

Odourless and Fireproof

Eclipse paint is absolutely odourless, it is stainless and fireproof, and will dry in from one to two hours. The covering capacity is from 18 to 36 square feet per pound, and the paint is packed in 15, 5 and 2½ lb. cans or in cwt. and 56 lb. drums. Effects of a highly decorative value can be produced by the addition of small quantities of gold, copper, silver or bronze powders ; and these effects can be still further improved by means of stippling.

F.I.'s Junior Model

Make a mental note that the production arrangements in connection with the marketing of the special Film Industries' junior model loudspeaker are now practically complete. These units give power and quality reproduction which even moving coil units cannot surpass. They require no field excitation. For use in café, lounge or foyer they are ideal, and they will be available very shortly. The principle on which they operate is, of course, the same as that of the F.I. theatre model which has been described. and commented upon in these columns.

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How It Works

The attachment fits into an ordinary electric light socket, and consists of a small auto transformer producing regenerative action, so that practically no electricity is consumed from the mains. Indeed, it is stated that the current consumed is so infinitesimal that in many cases the meter is not sufficiently sensitive to record the power used ! Even if the lamp was left on day and night for a twelvemonth the running costs would be only a few pence. The bulb supplied has a very long life and replacements are not expensive. Indeed, an ordinary flashlamp bulb can be used.

Operate Off A.C. Only

The auto transformer reduces the high mains pressure to 3½ volts, and once fitted lasts almost indefinitely. There is nothing in the lamp to require attention, and it is guaranteed for three years. For lighting back-stage passages, auditorium aisles and steps, these pilot lamps will be found exceedingly handy and economical.

Mivoice Success

Ever since The Bioscope first published details of the Mivoice Speakeasy Home Recording set manufactured by Electrocolor Products, Ltd., enquiries for this most useful instrument have been received from exhibitors in all parts of the world. It enables exhibitors to make their own records for house announcements cheaply and satisfactorily with the aid of nothing more than an ordinary gramophone, or talkie or non-sync. turntable.

And a New Model

It is now announced that J. Curwen & Sons, Ltd., have been appointed the sole distributors of the Mivoice Speakeasy set. A new junior model—which will be marketed at the amazingly low figure of 18s. 6d., as against the 42s. of the senior model—is to be announced in these columns shortly. Incidentally, make a note that J. Curwen & Sons' address is 24, Berners Street, W.1. You will probably want it.

A. C.

THE NEW SPIRIT IN THEATRE DESIGN

The photographs on the opposite page represent designs prepared by Norman Bel Geddes for the Architectural Committee of the Chicago World's Fair of 1933, and represent theatres of various sizes to be erected at that Fair.

As even the most cursory glance shows, these designs are revolutionary from every standpoint, and introduce a new and on the whole pleasing simplification of the current type of structure. From a purely æsthetic point of view the designs must speak for themselves, but we imagine that most people will agree that the forms and lines are harmonious and balance in a thoroughly pleasing way, so much so that the sheer bulk of the buildings is concealed by their exquisite proportionalism.

Not Simply Functional Theatres

But from this point of view judgment must necessarily be personal. The buildings will appeal or fail to appeal in the proportion to which the observer finds himself in sympathy with modernism in art. But before this aspect is dismissed it is worth pointing out that these are in no sense purely functional theatres. Their design is strictly co-ordinated to purpose, but in addition the masses have been welded smoothly and harmoniously so as to form a decorative whole without the use of meticulous and meretricious ornament in itself.

There is obviously no comparison possible between buildings such as these and the strictly German functional type of building. This is even more remarkable when one studies the interior plans of these extraordinary buildings.

Plans that are Decorative Designs

Unfortunately space prevents reproduction of these plans here, but it may be said that the seating arrangements conform to the strictest requirements of the theatre-owner and yet are blended into eye-satisfying schemes. In fact, each of the interior plans for these theatres, owing to their geometrical or symmetrical treatment, could be used as decorative motives and, viewed in a detached way, might easily be regarded as the decorative details from Persian or Greek ornament.

But it is chiefly with the interiors that we are concerned. The first theatre illustrated has been designed as a Temple of Music, and some idea of the size of the building can be gauged from the fact that its seating capacity is 10,000 persons, and it is also capable of seating an orchestra of 200 pieces and a chorus of 600. The auditorium is built as four sectional units without galleries or balconies; each section is enclosed by its own dome, so designed that it can roll back on itself, thus making an open-air building. Movable partitions close off various portions of the auditorium, reducing the size of the audience to any size down to 1,200 people.

The stage is semi-circular and is enclosed by a half-dome. Each section of the auditorium has its own entrance foyer, box-office and lounge. These entrance foyers are at the middle point in the rake in the auditorium floor and open out on to a wide common terrace. The lounge rooms are circular and are slightly below the level of the entrances. In addition to the entrance terraces there are two marquees or canopies which serve as exterior promenades approaching the auditorium at two different levels. The first marquee or canopy is 56 feet wide and the second 24 feet wide. The main entrance terrace is 72 feet wide.

The tower, which can be used for carillons, rehearsal rooms, studios, offices and dressing-rooms, is 256 feet high.

5,000 Seats on One Floor

An interesting feature is an enormous basement under the auditorium utilised as an entrance and parking space for over 1,700 motor cars. There are four lines of traffic, two double lines incoming and two single lines outgoing. In this way there is a continuous stream of traffic circulating about each of the four entrances, making it possible for 100 cars to unload per minute. In addition there is exterior parking space for cars adjacent to each entrance. Each of the three points of the tower at the water level form landing space for those arriving by water.

The theatre numbered "3" is entitled the Divine Comedy Theatre. This theatre has been specially designed for the purpose of housing adequately Norman Bel Geddes' project for staging Dante's "Divine Comedy." It has a seating capacity of 5,000. It is built like a Greek theatre with a plan of a half-circle facing the stage, without balconies or galleries. No proscenium or curtain divides the auditorium from the stage.

A great dome spans the stage and part of the auditorium, the remaining part of the auditorium being covered by a ceiling that curves down into the exterior walls. The absence of balconies and galleries permits of a steeper ramp, so that each spectator can easily see over the head of the person in front of him. There is enormous under-stage space devoted to dressing-rooms capable of dealing with hundreds of actors, storage rooms and three sound chambers for the purpose of making magnifying or multiplying various abstract sounds which are then released through one or all of nine tubes, which terminate in different parts of the auditorium.

The ground floor of the auditorium entrance is taken up with foyer, box-office, waiting- and retiring-rooms, and so forth. Leading to the entrance on the second and third levels are two wide stairways and four wide escalators, with four additional stairs on each side of the auditorium. On the second level is a wide promenade with long glass windows opening out on to a cantilevered terrace. On this level are the entrances to the first two tiers of seats. The third level has a narrower promenade about 52 feet wide and gives entrance to the last two tiers of seats; also the roof of the terrace below forms an open-air terrace to this level.

A Unique Cabaret

Fig. 5 shows a large open-air cabaret capable of seating 2 500 people, most of whom will want to eat at approximately the same time. This particular design may be repeated at different points in the Exhibition grounds.

Directly in front of the building is a small quadrant-shaped stage from which runs a continuous platform 4 feet wide at an average height of 4 feet above the ground floor level. It is in the form of two interlacing squares. The sides of this platform are walled up which serves as the stage apron. Performers, whatever their turns may be, enter from the stage quadrangle and meander round the platform, so bringing their entertainment, from songs to acrobatics, into intimate contact with the audience at the tables. The platforms are so designed that one performer does not interfere with another but there is a continual flow of entertainment.

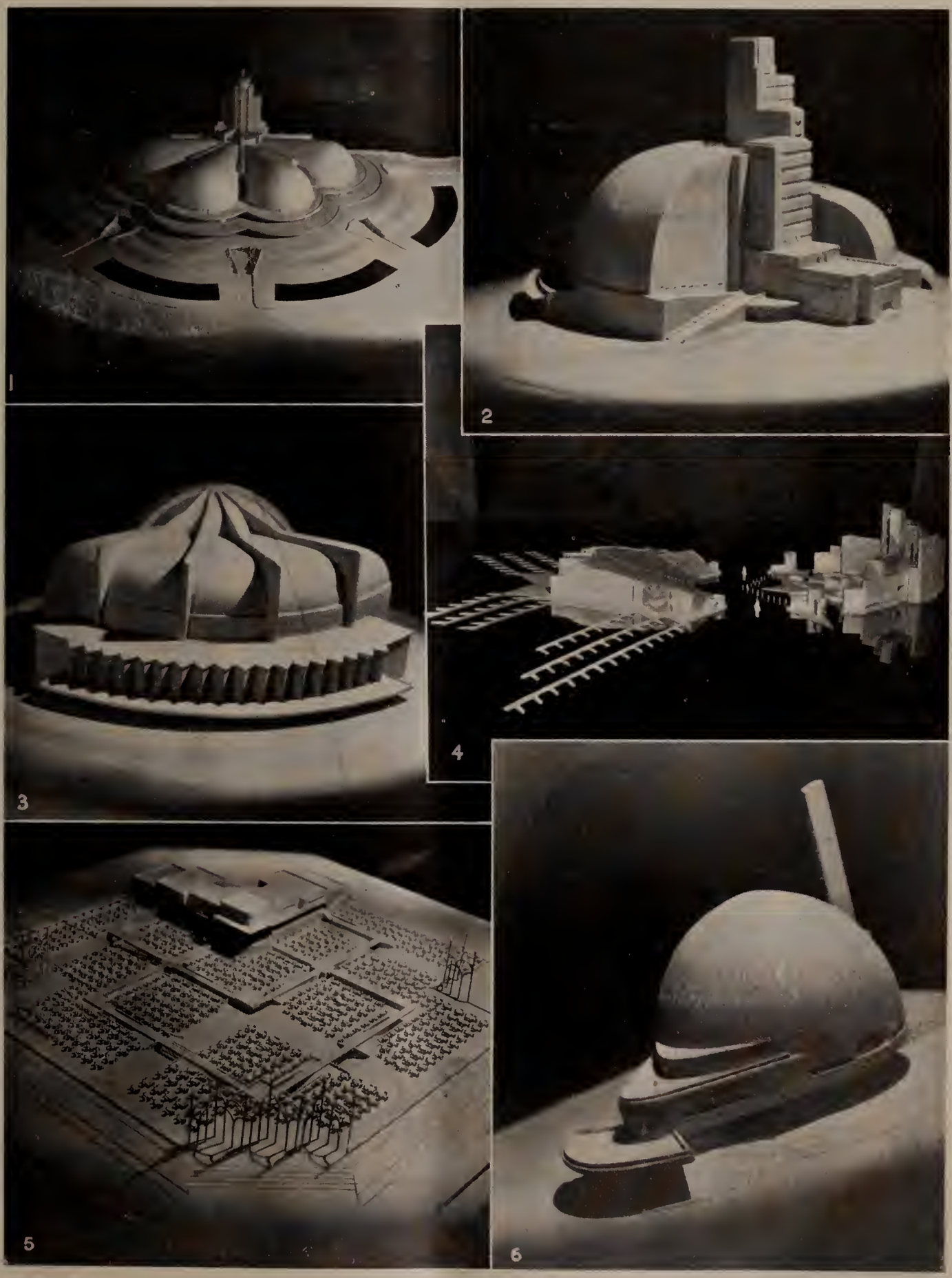
Service Corridors under Runways

Under the platform is a runway for waiters with ramps leading to the under passageway. By this arrangement, the movements of the waiters do not obstruct the view of those watching the entertainment and food and dishes are kept out of sight most of the time. This outdoor theatre covers a space approximately 400 feet square and the entrance gates are high grilles made of Neon supported on duralumin frames.

The building shown in No. 2 consists of a Large and a Small Theatre on the same plan, the large theatre holding 1,700 and the smaller 500 people. The main axis of the stage and auditorium is along the diagonal of a



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square represented by the ground plan, thus getting a deeper stage and increasing the seating area. The absence of balconies and the increase in the number of aisles with the direction of their discharge gently downward eliminates the greater source of danger from panic. Wide aisles between each row eliminate the necessity of transverse aisles, each seat having by this arrangement a direct access to an exit commanding an excellent view of the stage and having plenty of leg-room.

At the stage there is no visible orchestra pit, no footlights and no proscenium. A flight of steps across the entire front of the stage and side jambs that lose themselves in the curve of the ceiling alone divide the stage from the auditorium. The only curtain is a steel one. There are two movable stage platforms which are raised and lowered to the basement by hydraulic power making it possible for one scene to be set while another is being played, substitution being effected in 20 seconds.

Invisible Orchestra with Periscope !

The orchestra pit occupying the space between the foyer and the stage is entirely invisible to the audience, the sound reaching the auditorium through perforations in the risers of the continuous line of steps which form the apron of the stage. Sixty musicians can be accommodated and the conductor has a view of the stage through a periscope.

In addition, there is a children's theatre seating 200 children on the main floor and 60 adults on the balcony. This theatre is rectangular in shape with two side aisles. On the roof are terraces for outdoor dance and gymnasium rehearsals. This children's theatre is 84 feet by 56 feet. There is also a Cabaret with a capacity for 250 people. The central tower is composed of over 100 large dressing rooms each having outside windows and showers, rehearsal rooms, workshop and offices. This tower is 19 storeys high, the top storeys being water tanks. The tower is 210 feet high with a floor space on each floor of 2,848 square feet.

No. 4 is a Water Pageant Theatre, an open-air theatre for water pageants or various stage presentations built on a group of anchor barges in a lake with the stage separated from the auditorium by water. This auditorium will seat 2,000 people, but there is an additional area for 500 canoes to the total capacity of 1,500 people. These are the choice seats.

The two side sections of the auditorium rise from 4 feet to 13 feet above water level and the two centre sections rise from 4 feet to 22 feet above water level. In the rear of each section are wide stairs leading to the landings. At the sides and rear of the auditorium are landing docks with radiating piers supplying accommodation for 768 small boats simultaneously. Separating the auditorium from the stage is a canal 64 feet wide, a portion of which is roped off for 500 canoes from which the occupants can watch the pageant without landing. At either end are traffic towers to control the movement of the boats.

The stage consists of a series of platforms connected by stairs underneath passages. Starting at 8 inches above the water these build up like a pyramid to 36 feet above the water. Walls and towers serve as background for the stage and eliminate the necessity for machinery. There is a very great deal of accommodation under the stage for baths and dressing rooms. The entire water pageant theatre is about 460 feet long and 632 feet wide. From the apron of the stage to the rear of the stage doors is 172 feet and from wall to wall the stage is 161 feet wide. The towers at the back of the stage are 80 feet high.

Four Feet Clearance Between Chairs

Our illustration No. 6 is known as Theatre No. 14 and is a small intimate theatre with the audience seated circuitously around all sides of the stage. It is generally on the principle of a European circus or a boxing ring. Separating the stage from the auditorium are steps which form an apron and an approach to the stage. There is an extensive basement and all scene changes are made in the basement under the stage. Scenery is set on two movable platforms which are raised by hydraulic power to the auditorium level.

The house has a capacity of 800 people with no balcony and the auditorium is only six rows deep. It is cut by eight transverse aisles, but each tier of seats becomes an aisle by reason of the wide interval of 4½ feet between one chair back and the next. It is said that the revenue from these 600 seats all at top prices is equal to twice that number of seats at the ordinary sliding scale. A broad promenade surrounds the auditorium with windows and upstairs is a special lounge with an out-door terrace cantilevered above.

It will be seen that Mr. Geddes has in each of these varied fields of theatre design broken away from convention, with an admirable freshness and vigour. A study of the designs will probably prove stimulating to English architects.

Flowery Treatment
Fresh Atmosphere in Sheffield Hall

A summery atmosphere has been created at the Hillsborough Park Cinema, Sheffield, where an artistic decorative scheme has just been completed.

A glowing colour treatment of arched openings with a profusion of hand-painted foliage and flowers has been introduced. The main walls surrounding the hand-painted panels has been treated with Ashlar stone in shades to harmonise with the general scheme, and the whole of the ceiling has been designed to simulate the blue sky showing between the main stone ribs.

An important feature is the mechanical operation of the curtain from the operating box. The hall has been wired for sound, and the acoustic properties are excellent. The exterior of the hall has been washed down and the brickwork re-pointed.

Redecoration has also been carried out at the dance hall of the cinema, where two large mirrors have been installed.

The whole of the decorations were carried out by S. Watt Smith & Sons, of West Street, Sheffield.

Birmingham's Next
Mayfair, Perry Common

The new Mayfair Cinema which has been erected at Perry Common, Kingstanding—one of the new municipal housing centres of the Birmingham Corporation—will, it is understood, open some time in September. The house has a seating capacity in the neighbourhood of 1,600, and several unique features will be embodied in the hall, which will have as its secondary lighting system a stand-by electrical system worked from storage batteries. The front of the house is constructed in red brick, with ornamental guildstone facings.

Lionel Lyons, a well-known figure in Birmingham exhibiting circles, is chairman of directors, and with him on the directorate are I. L. Jacobs, E. Garfield and A. W. Rogers.

The architect is Hurley Robinson, of Cherry Street, Birmingham.

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Light from a Dark Subject—IV.

Negative Carbon Design

By R. Watkins Pitchford



Fig. 4

The main considerations governing the design of a negative carbon for use in a low intensity arc are those connected with conductivity. To avoid obscuration of the crater the negative must be of a diameter three or four millimetres less than the positive with which it is paired. At the same time it must carry the same current.

The negative temperature coefficient of carbon is so marked that it is not a simple matter to give a formula for cross sectional area as a function of current-carrying capacity but it will be apparent that for each millimetre by which we reduce the diameter of the negative in the interests of avoiding crater obscuration, we must increase the conductivity factor in something like a square law proportion. Otherwise the current-carrying capacity of the carbons considered as a pair is going to be cut down by the introduction of undue resistance in the negative, and as a direct result we should seriously limit the available intensity of the arc.

Conductivity Problems

The conductivity of the negative carbon, therefore, is a matter of great importance and receives particular attention in the design. At the same time, there are considerations such as arc steadiness which must be given their due weight. It is a case, in fact, where compromise is desirable.

A negative carbon of solid pure carbon can, no doubt, be expected to have a particularly high conductivity, and certain Continental carbons are, in fact, so made. But, on reflection, it must appear that if two electrodes, each of pure carbon, are to have the same current-carrying capacity they must be of the same diameter.

If they are of the same diameter it is difficult to see how the crater (which must itself be of smaller diameter than the positive carbon in which it is formed) can fail to be more or less obscured by the negative. Moreover, with a negative of solid carbon there is lacking a most important feature in that there is no provision made to hold the arc steadily on the tip.

British practice, therefore, favours a negative carbon made up of three distinct parts—the core, its copper covering and the shell.

Copper Coating Must Not Be Thick

The core is of pure hard retort carbon, it is covered by an electrolytically deposited coating of copper to a thickness of some two thousandths of an inch, and the coated core fits with the greatest possible accuracy into the core hole in the shell of pure carbon.

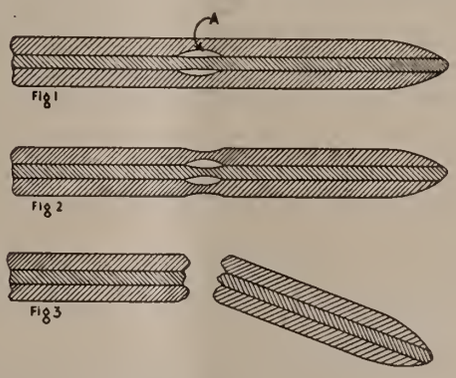
We may note here that the thickness to which the copper is deposited on the core is limited. A greater thickness than that employed might certainly aid us in our quest for conductivity, but disadvantages would be introduced.

In the first place we should risk damage to our mirror from spots of molten copper, and, in the second place, we should impart a green colour to the arc stream, thereby reducing the general visibility and definition of the picture.

It will now be apparent how essential is the accuracy with which the core hole is formed in the shell. Not only must this hole be of perfectly constant internal diameter (3 millimetres in most cases), but it must be dead straight and perfectly coaxial with the shell.

How Internal Arcing Starts

Consider for a moment what would happen were these precautions neglected. Fig. 1 shows a core hole with a " bulge " (greatly exaggerated) at A. As soon as current is passed through an arc containing such a carbon, a *local* arc sets in at A, with the result that before long the shell develops a waist as in Fig. 2, and, finally, a complete fracture occurs, as in Fig. 3, with disastrous results to the arc and to the picture alike, because, of course, such a thing is bound to



happen at the crucial point or climax of the whole film.

In a well-made negative, therefore, extreme accuracy of the core and the core hole is rigidly insisted on, and the greatest possible intimacy is provided between core and copper, and copper and shell. We have, in fact, so intimate a union between the three parts that they can be considered as forming one solid rod—from a mechanical point of view, that is.

Electrically, of course, we have once more our old friend of three resistances, or conductors, in parallel, and, as we know, the current is going to divide itself between the three, the greatest current flowing through the best conductor, and *vice versa*. That, of course, is just what we require. The main function of the negative is to lead the current away from the arc back to the generator terminal, hence the importance of its conductivity. But it matters a lot *how* it leads this current away.

As we shall see when discussing the subject of the low intensity arc as a whole, we aim at getting a steady source of light which can be focussed by optical equipment. Obviously then it will not do to have this source of light waltzing round the top of the carbon. It must behave in a predetermined manner so that we can rely on it.

Examine Fig. 4, which shows a view of the end of a burnt negative taken from an angular low-intensity arc.

You will notice the hard inlaid core protruding from the shell. Actually, of course, this core is copper covered, but the copper volatilises in the arc and burns back slightly along the core, consequently it is not visible in the view, but the small space which previously it occupied may be observed between the core and the shell. This volatilisation of the copper is a highly necessary feature in a negative carbon, since any excess of copper would have undesirable effects as mentioned above.

Time Element in Carbon Consumption

But the point to remark is that the negative shell, provided the carbon is being run at the appropriate current, should burn back just fast enough to expose constantly a small tip of core. In this way there is enough " body " to the tip to hold the arc steady, while at the same time the negative presents constantly its low resistance path (the copper-covered core) to conduct the current efficiently back to the generator. The copper-covered core in fact behaves somewhat in the nature of a lightning conductor in this respect. You will notice the provision above as to the carbon being run " at its appropriate current."

Like any other piece of engineering workmanship, each carbon is designed by its makers to perform a certain duty under certain carefully stated conditions. In the case of the negative carbon under discussion, the manufacturer chooses for his shell a certain combination of graded millings, so much 80 mesh, so much 120 mesh, etc. Then he chooses the particular grade of retort carbon for the core, and he decides how much copper he will deposit on it.

Co-ordinating Specifications and Conditions

He observes certain precautions in the duration of baking, in the temperature employed, in the rapidity or otherwise with which the oven is brought to maximum temperature, and so on. All the way through he is working to a certain specification which he knows will produce a carbon guaranteed to behave in a certain stated manner, provided that the projectionist observes (with a generous

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NEGATIVE CARBONS

(*Continued from page vii*)

tolerance) the conditions of running laid down for the product in question.

For example, the normal current for a mirror arc using 12 millimetre positive and 8 millimetre negative is to the order of 20 to 25 amperes. A current of double this value will naturally cause the shell of the negative to burn away more rapidly than was intended, with the result that the arc will become unsteady or, in extreme cases, uncontrollable.

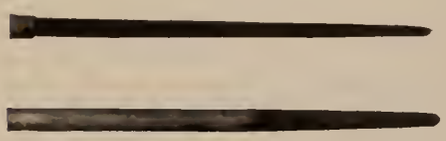


Fig. 5

This is illustrated clearly in Fig. 5, which shows two brands of 8 millimetre low-intensity negative carbons, which, for comparative purposes, were each run up to the same overload. You will notice in both cases that "spindling" has set in, although this is very much more pronounced in one of the examples.

This demonstrates very clearly the necessity not only for exercising due care in the choice of the carbons employed in your lamp, but also for using those carbons in accordance with the rating for which they were designed.

These remarks, however, belong rightly to the operation and characteristics of the low-intensity arc, which forms the subject of our next chat.

Building News In Brief

Contract is to be placed shortly for internal reconstruction of the King's Hall Cinema, Marlborough Crescent, Newcastle-on-Tyne. When completed the building will have accommodation for 750 people, and will be renamed the Marlborough Picture House. The architect is Percy L. Browne, Northumberland Street, Newcastle-on-Tyne.

* * *

A slight hitch has occurred in connection with the scheme for reconstructing the Picture House Cinema, Eastleigh, Hants, which has delayed the signing of the contract. An adjoining site has been acquired and large additions are to be made. R.C.A. talking equipment will be installed. The architect is W. Wallace Gandy, of Leigh Road, Eastleigh, Hants.

* * *

Rialto, Arundel Street, Portsmouth, has shut down for overhaul and enlargement. A balcony with a seat capacity of 400 is to be built, while other improvements will include erection of a canopy over the main entrance, installation of a new lighting system and recarpeting of the hall. Manager of the Rialto is S. Ramsey.

* * *

Going over to "talkies" next month, Moss Empires' Cardiff theatre is being equipped with an entirely new projection suite at the back of the upper circle. A roomy new box has been built, which is being equipped throughout by Walturdaw. Two Ernemann II machines on Western Electric sound bases, with Zeiss 75 arcs, spots, shutters and other accessories, are among the equipment installed.

* * *

The King's Theatre, Southsea, formerly a well-known provincial legitimate house, is to open next month as a "talkie" theatre. Two Ernemann II projectors, on R.C.A. bases, have been installed, new switch gear has been put in, while at the stage end a Westone screen has been positioned and new curtains hung. The whole of the equipment contract has been executed by Walturdaw. Proprietors of the King's are Portsmouth Theatres, Ltd., managing director of which is W. E. C. Speening.

* * *

Plans for a new cinema in Charlton Road, Keynsham, near Bristol, have been approved. An attractive house has been designed and the building will be in Bath-stone finish throughout. At the front of the building on the first floor there is to be a spacious lounge and café. The house will hold about 700, and a car park for nearly 100 cars will be provided. The approach to the cinema is spacious and will be laid out as rock gardens. It is hoped the building will be completed by the end of the year.

Apollo Reconditioned

Renovations lately completed at the Apollo, Southsea, over which J. Blake presides, have given the house a bright appearance in addition to toning up the quality of its shows. Fresh curtains have been hung, a Westone screen installed and the lighting completely overhauled by Holophane. Further, the proscenium has been practically reconstructed.

The whole of the new installation work was effected by Walturdaw.

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Variations on the House Organ

Putting Programmes Before Patrons

By "CHAR"

In my monthly budget of theatre organs, the publications issued to interest patrons in forthcoming attractions, is a wide variety of styles. Though there is not a consistent high standard in all of them, it is, nevertheless, a pleasure to notice something of driving force and inspiration behind them all, thus proving they are not merely slung together and thrown at patrons.

As they lie on my desk, the magazine of the Elite, Nottingham, is at the top. This one, edited by Nancy Bradbury, lace town's bright publicity earner, always bubbles with enthusiasm and is put together in a bright and snappy style. A cut of Greta Garbo in "Inspiration" decorates the cover of the August issue, which is further emboldened by two red vertical strips and a heavy blue dot at the bottom; the space left bare gives this front a good balance.

Two Pages of Gossip

The interior is full of fireworks, starting with a breezy letter from the Editor to patrons, and then proceeding to discuss each week's attraction in detail. There is a uniformity in these pages, in that the title of the film appears in a panel at the top of each page, the cast of the picture appearing in a second over-running panel. A double "spread" of gossip appears on the centre pages, while a later page discusses the attractions of the Elite cafe. A standing competition in this magazine takes the form of abstracting letters from all of the advertisements and piecing them together to form a slogan relating to the Elite.

The magazine carries a wealth of illustrations, though there appears to be just a tendency to use blocks of too coarse a screen. A further criticism—if criticise I may—concerns the printing of the cover possibly due to the fact that the paper, a rough indistinguished grey, is not sufficiently clean.

Why Different Colours?

Then there is the Savoy Herald, emanating from the Savoy, Leyton, where Maurice Cheepen holds sway. This little brochure has taken on a new form lately, and now breathes a freshness by virtue of its modern type faces and the use of thick and thin rules, dots and other printer's aids in the best traditions of to-day.

Measuring 8¼ by 5½ in., the "Herald" is a handy-sized job, and is enclosed in an extra heavy cream cover. The cover of the August issue is embellished with a striking cut of Wallace Beery, the title of the publication being worked into it. The interior runs to 16 pages, half of them artistic displays of weekly presentations, the other half advertisements. That the advertisements are printed in blue, while house matter is in black, is, I feel, the one thing that detracts from the "finish" of this brochure, and I must confess that I cannot overcome a prejudice against this practice. Otherwise, there can be nothing but praise for this effort, which is, incidentally, published by Cook's Publicity Service.

Quite by the way, one of the advertisements in this issue deserves, I consider, top marks for originality. Containing the announcement of a firm styled A. Griffiths & Sons, it reads: "A GRIFFITHS Production—Now Showing—THE PERFECT IRONMONGER—featuring Garden Tools, Paints and Varnish." How's that for a showman's effort?

L. Freeman, of the Plaza, Crouch End, labels his house magazine "What's On?" and gives it a cover showing encircled a drawing of the theatre front, the general background being salmon pink. The publication is printed in brown throughout, which for reading purposes does not give the best results. It is a mistake, I think, to crowd the first of the monthly attractions on to the front page, below the Editorial chat, and another thing I should like to suggest is that outside advertisers should be kept in their place, rather than allowed key positions. These matters apart, however, there is sparkle about this organ, and some of the slogans applying to the theatre are bright and original. The Magnet Advertising Co. are to be credited with its publication.

CURRENT EDITIONS UNDER EXAMINATION

The Beaufort Magazine is the shop window for Frederick Studd's house at Washwood Heath, Birmingham. Another 16-page issue, it also makes capital out of the theatre front on its cover; as the Beaufort has that very attractive Tudor front, this is very good publicity. Surrounding the illustration of the title is a vivid green background, a pleasant contrast to the reds and browns that seem so popular for publications in this field.

Fred doesn't get away with it altogether, for, though his editorial treatment is gay and amusing, he has allowed the journal to become overcrowded with advertisements. Of course, that's very good from the point of Wones' Publicity, who run the magazine, but it is doubtful whether the theatre's publicity gets any advantage from it. Besides, this is another magazine that discriminates in colour between theatre editorial and advertisers' displays.

"Backchat," which is F. S.'s title for his managerial comment, is, however, very good.



"forceful and neat"

"Mass Production Complex"

The organs of the Hippodrome, Nottingham, and the Broadway, Stratford (both P.C.T.-G.B. houses), are not distinguished. They suffer from the "mass production complex," and consequently lack personality and individuality. Both are inclined to carry an overweight of advertisements.

Now we come to the "Broadway Bulletin," which, I believe, has already been eulogised in these pages. It is, indeed, a model for the exploiteer whose organ is not essentially a commercial and money-making proposition. Containing in eight pages a "double spread" listing the month's attractions, a foretaste of what the future holds, a delightful character study, notes on stars and a page of first-rate managerial chat by Kenneth M. Dunn, it is a concise and essentially dignified piece of work, which should help keep up the stock of the Broadway, Shettleston, Glasgow, in whose interests it is published. Advertisements are relegated to the covers and to strips across the bottoms of the pages.

An Arresting Cover

The cover of the Broadway Bulletin is a stiff linen cream paper, and it is so forceful and neat that I make no excuse for showing an illustration of it. The print is blue, with the exception of the cut of the theatre, this standing out in a bold orange.

The monthly magazine of the New Palace, Bristol—another G.B. house—suffers from the same defects as those of the Nottingham Hippodrome and the Stratford Broadway, though its cover is certainly more attractive. I would like to suggest that some other form of printing should be adopted on the manager's page, instead of the imitation typewriter face used at present.

Uniformity of Treatment

One of the larger sized house organs is "The Davis Standard," published in the interests of the Davis Theatre, Croydon. Its cover is sufficiently large to carry a still 7-in. square each month, either showing a star or a scene from one of the theatre's forthcoming productions. The interior carries a page devoted to managerial talks on policy and so forth by Capt. Alfred Davis, while each subsequent page carries either announcements of films or advertisements.

There is a uniformity of treatment about the pages that makes them easily acceptable. At the top appears the title of the film for the week, together with play dates, and below is a general description of the film, together with a synopsis of its story and illustrations of the principals. The cast is also given in detail in respect of every film. The whole journal is printed in blue with a second colour—yellow—to pick out the title block on the cover. In design and treatment, the Davis Standard can rank among the most "tuneful" of house organs.

Halation Eliminated

New Film Equivalent of "Backing"

Photographers have always been troubled with halation in their pictures. This halation, which appears as a spreading of light around all the highlights, is due to light which has penetrated the emulsion and which is reflected back into the emulsion again by the back of the support. On glass plates, where the support is thick, halation is very serious, but with the thin film base it is so much diminished that in ordinary photography it is negligible. One of the variations which has always been claimed for film as compared with plates is the freedom from halation which film gives.

The Old "Backing" Process

Halation is, however, a relative matter. A spreading of the light which is utterly negligible in a 10 by 8 picture may be serious in a small film and very serious indeed in a motion picture frame. Negative film has, therefore, for years been made with a double coating of emulsion, so that in addition to the other benefits conferred by this procedure, halation is reduced to a minimum.

When working with glass plates photographers have been accustomed to diminish the effects of halation by coating the back of the plate with a "backing," which prevented the light from being reflected from the back of the glass and which could be removed during or after development. Backing is a messy operation and the soluble backing in the developer is not at all desirable, but its value in the diminution of halation has led to its widespread use.

The conditions of the motion picture industry are such that it has not seemed desirable to place a soluble backing on negative film, but, fortunately, the same result can be obtained in another way. For many years the Research Laboratories of the Eastman Kodak Company have been experimenting with backings, as a result of which they have evolved a special light grey backing which can be applied to negative film and which, in conjunction with the double coated film, obviates halation completely.

For motion picture work a grey base will be used as the support for all Eastman Super-sensitive Type Two Panchromatic film. This grey base does not change during processing and so involves no danger of chemical trouble.

Enhanced Photographic Quality

It is of importance to note that anti-halation backings have no direct chemical effect upon the emulsion characteristics. However, there is a decided enhancement of photographic quality effected by the avoidance of scattered light from the base side of the film. The removal of scattered light, then, gives the effect of different emulsion characteristics, although this effect is arrived at indirectly and not as an alteration of the emulsion.

From a technical standpoint, the only difference in handling procedure demanded by grey back film is a consideration of the grey base density, which amounts to approximately .20 (63 per cent. T) in measured density after developing, fixing, washing, etc. The sensitometric difference is very slight, amounting only to a displacement to the left of the H and D curve, as compared with a similar test on white base. As a result of this base density an increase of approximately 1½ to 2 printer points is necessary. This difference is very slight and causes no difficulties in laboratory procedure.

Actual tests by motion pictures show a marked improvement in sharpness, high-light detail, and an overall enhanced photographic quality. The effects of halation are far reaching and a film which destroys these effects should be in immediate demand.

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The "Secret" of Tooting

Highlights of New Bernstein Theatre

Bernstein Theatres, Ltd., in planning the construction of their great new "talkie" house at Tooting—the Granada—have seen to it that the young men have been given a chance. Cecil Masey, F.R.I.B.A., the cinema architect, was entrusted with the plans, and Theodore Komisarjevsky, whose modernistic designing is not so "ultra" that it cannot be appreciated by the man-in-the-street, has been responsible for the interior decorations. Alec Johnstone, well-known artist, has created the mural paintings which decorate a section of the auditorium walls.

So unusual is the decorative scheme considered that the directors have sworn to secrecy everyone associated with the construction of the theatre. M. Komisarjevsky is said to have conceived a decorative scheme which is absolutely new to the cinema theatre world, and THE BIOSCOPE, which has been admitted into the secret, can, without prejudice, endorse its claim to novelty of conception. Without letting the cat completely out of the bag, we can say that the motif is a free adaptation of the Gothic style of architecture.

Three of the most modern Ross projectors have been fitted in the projection room, accompanied by Western Electric apparatus. Every seat in the house, whether in stalls or circle, has ample leg room, and capacious waiting halls have been provided for patrons.

Other interesting features are a quick service restaurant, where patrons will serve themselves; a huge car park, with accommodation for several hundred cars; a perambulator park, where mother-patrons will be able to leave their prams in safety; and a beauty parlour.

A stage 35 ft. in depth, equipped with the most modern lighting and scene shifting equipment, has been installed.

A Wurlitzer organ specially designed, and with vast organ chambers extending under the stage across the whole width of the proscenium arch, is being installed and will be played by Alex Taylor, who has been appointed organist.

The Granada is scheduled to open within a few weeks.

New Organ-Opening Idea

Christies inaugurated a new scheme in connection with organ openings at the Palace, Lancaster, last week. The instrument was played at the official opening by Dr. George Tootell, F.R.C.O., from the Pavilion, Marble Arch, to the enormous satisfaction of three packed houses. He is to be followed by another guest-organist, Mr. Peiron-Webber, and the following week Melbourne Holman, of the County Playhouse, Wigan, takes charge. After that the famous Pattman will try the instrument out for a week, and in this way Palace patrons will have a chance of comparing the results secured by different types of organists.

The idea is a clever one and should be widely adopted, as very often a quiet or "churchy" type of organist may fail to demonstrate the full range of the instrument, or a too "jazzy" type fail to emphasise the foundation work. The Palace organ is a particularly happy combination, well balanced and full of colour. All Christies' latest inventions are embodied and besides being lavish in foundation and bass tone the organ has a wealth of bright solo stops.

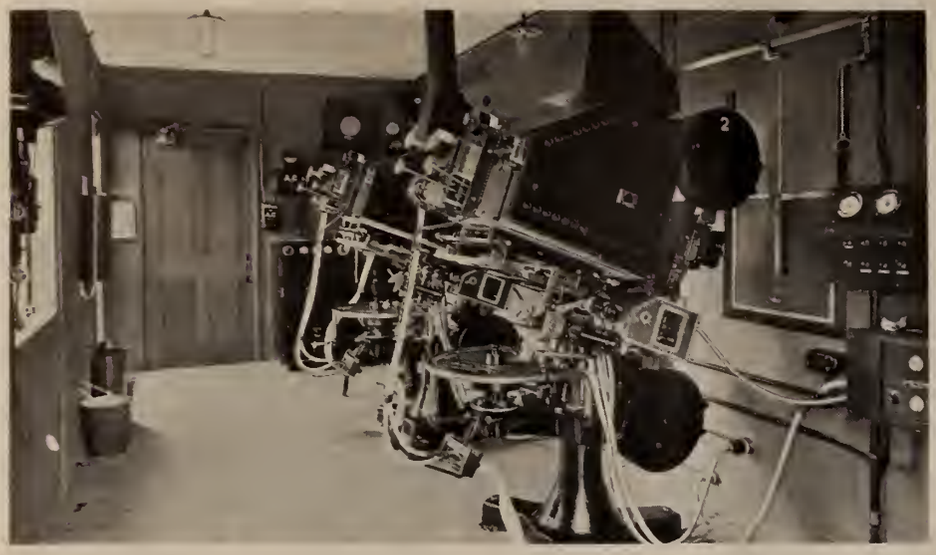
The console is the unusually beautiful one which was on display at the C.E.A. Conference at Brighton in June, and is exquisitely carved and panelled in two shades of gold.

What is the seating capacity of your theatre?



There is an R C A Equipment —the Sound System Supreme— to meet the individual demands of every exhibitor

R C A PHOTOPHONE LTD., FILM HOUSE, WARDOUR ST., LONDON



Projection room of the Gaumont Palace, Barnstaple, described in this issue. The two Gaumont projectors are built on to British Acoustic sound bases; beyond them is a limelight, which, however, is hidden by the second of the machines

"Finest Cinema in Lanarkshire"

A.B.C.'s Regal at Hamilton

The Regal, Hamilton, the newest A.B.C. hall in Scotland, which opened last week, is a 2,000-seater, and was designed by Charles J. McNair, the Glasgow architect. Many of the features of the Regal, London, and the Regal, Glasgow, have been introduced into the Hamilton hall, and its spaciousness, colour and comfort do much to justify its claim to be the finest cinema in the county of Lanark. George Urie Scott, who supervised the construction of the Regal, Glasgow, again lent his aid and experience to make A.B.C.'s latest hall one worthy of the company, and deserves full credit for the results achieved.

The interior has a tasteful colour scheme in light golden tones. The balcony takes the form of a wide curve, divided into two portions—front and upper circle—and the seats are upholstered in soft mohair of a warm flame colour. Above, there is a roof cupola, providing a sky effect, in which are concealed a hundred lights which can be dimmed to give the impression of daylight fading into darkness, while in the centre of the ceiling there is beautiful fitting giving a "sun burst" effect.

The lighting throughout can be alternated in three different colours, the screen also being provided with this feature, while sunk ceiling lights indicate clearly the passageways and exits, floor lights also facilitating the progress of patrons to their seats. The impression of colour and brightness is further heightened by two large panels on opposite walls on which an artist has depicted an Italian lake and terrace scene, the whole being illuminated from false balconies below.

Seating Uniform Throughout

The seats give the maximum amount of leg room, and are provided with that boon to the male picturegoer—a hat-rack below—while rich carpets, specially designed by the architect, give a luxurious feeling underfoot. The management have made no distinctions with regard to the seating in any part of the house. Patrons in the cheapest portion will enjoy the novelty of upholstered tip-up seats and carpets identical with those in every other section of the house. The seating and carpeting scheme in the Regal has given the proprietors such satisfaction that they are to introduce it in the reconstructed Coliseum, Glasgow.

A handsome waiting room adjoins the balcony, and tiled toilet rooms are placed at various parts of the house. The stairs are of white terrazzo and a marble floor covers the vestibule, while the exterior of the building has a handsome facade in white carraware with inset windows.

The frontage will be illuminated above the first storey by golden flood-lighting, and at the entrance to the vestibule there is fitted a Neon light with the Regal sign in gold and red. Three shop fronts form part of the facade.

The mechanical equipment of the house includes the latest sound film installation, for which the house has been acoustically designed. The most modern type of Hewittic transformers (the first in Scotland) have been introduced, ensuring absolute freedom from the sound of generators, while the "talkie" apparatus is the latest Western Electric system.

Precautions Against Fire

The well-equipped operating, generating and winding rooms, which are concealed in the uppermost part of the building, embody the most up-to-date improvements in present day film projection. Provision, in the shape of a battery store, has been made for an automatic supply of electricity should the town's current at any time fail.

Ample precautions have been taken in case of fire—there are no less than 12 exits in the building, including five in the balcony—and three of the new Norsen fire-nozzles, which give a throw of 60 ft. of water, have been fitted in addition to the ordinary hand extinguishers. Staff telephones link up every part of the house.

Special attention has been given to the heating and ventilation of the cinema to ensure an atmosphere of comfort with coolness, and the cleaning throughout will be done by a special vacuum process.

Work on the building has occupied one year, the builders being the Scottish Construction Company, Glasgow.

The manager is R. B. Stewart.

"Best in West Wales Coalfield"

Part of Miners' Welfare Scheme

Designed by David Morgan, F.I.A.A., a local architect, a new cinema, "to be the best in the West Wales coalfield," is being built at Gwaun-cae-Gurwen, a township in the heart of the Welsh anthracite coalfield. A preliminary announcement of the scheme appeared in The Bioscope on August 12th.

The cinema, which forms part of a big miners' welfare scheme, will have seating accommodation for 1,000—650 on the ground floor and 350 in the balcony. The building will cost approximately £15,000, and the roof and sides are being specially treated to obtain perfect acoustics.

The main entrance of the house will have Gloucester stone dressings, and facing the entrance will be the box office. On each side of the box office folding doors will give access to a large foyer and lounge, access to all parts of the building being possible from both foyer and lounge.

Ceilings are to be arched, and, with the interior side walls, are to be decorated in panel, formed with mouldings. The proscenium will be faced with heavy moulding and will be decorated to match the walls and ceilings. The gallery is to be built of reinforced concrete, without supporting columns or pillars.

There will be eight emergency exits from the building—five on the ground floor and three in the balcony. Another safety measure is that entrance to the operating box will be direct from outside.

It is hoped to have the cinema ready for opening before the end of November.

J. D. Howell & Son, of Brynamman, are the builders.

Carlton, Boscombe

The Chinese treatment of the decorative scheme at the new Carlton, Boscombe, described in The Bioscope on August 5th, has, it is reported, been the subject of much comment among cinemagoers, since the house opened at the end of last month.

The whole of this decorative scheme, including the fibrous plaster work, lighting and construction of the lanterns was the work of Val Prince Decorations, Ltd., and was designed by Val Prince. An A.B.C. project, the Carlton was planned by Reynolds & Tomlin, architects, of Bournemouth.

Tudor, West Bridgford

West Bridgford's first cinema, the Tudor, is now nearing completion, and will, it is understood, be ready for opening next month. The Tudor, which stands on a site at the junction of Central Avenue and Rectory Road, was designed for a local syndicate by A. J. Thraves, F.R.I.B.A., the Nottingham architect, and will have a capacity of 1,500 seats, 500 of which will be in a balcony. Cost of the enterprise is placed at about £25,000. W. F. Chell, a local contractor, is the builder.

Humberstone Opening Fixed

October 5th is the date fixed for the opening of the palatial new cinema at Humberstone, the construction of which has been undertaken by Bert W. Cole, a local builder. The theatre is to have a seating capacity of around 2,000, and the scheme also includes a magnificent ballroom and café. The plans were prepared by Herbert Langham, F.R.I.B.A., of Manchester.

Exhibitors'

SHOWMANSHIP ACTIVITIES

And Displays From Renters

Plunder About the Streets

Intense interest was aroused in Hanley and district during the week-end, when hundreds of bills were handed out containing the alarming news: "Sensational robbery. Plunder all over the streets of Hanley." It was soon discovered, however, that the robbery was nothing more or less than a clever piece of advertising on the part of the Regent Cinema, for soon after the first throwaways had been distributed, further bills appeared, announcing: "Robbers discovered; are now safely housed in the Regent."

In between the distribution of the two sets of bills, however, employees of the Regent had been throughout the district scattering over 200 pieces of imitation jewellery about the streets, including necklaces, rings and brooches. A large number of these pieces had labels attached to them, with the intimation that any lucky treasure hunter presenting them at the Regent would be rewarded by two free tickets to next week's entertainment. It was a novel piece of advertising, in keeping with the theme of "Plunder," this week's film at this theatre.

Whipping in the Locals

A neat and effective publicity campaign was worked up by the proprietors of the Norbury Cinema, S.W., to ensure that the whole of the local population should be aware of the greatly improved amenities of that house, consequent upon the change of owners and the complete remodernisation scheme.

During the week prior to the reopening of the theatre they circulated to over 3,000 local householders a very neatly worded invitation, which at certain times permitted of free admittance. In view of the fact that over 2,000 persons took advantage of this offer, the theatre followed up by sending out a similarly attractive invitation, only on this occasion patrons were invited to drop in, purchase a ticket and bring a friend, who would be admitted free.

This stunt operated for a fortnight. The direct result of this intensive "whip in" has resulted in a now large and satisfied patronage, and all in the space of less than a month.

Looking After the Kiddies

Manager Richard Holder, of the Globe, Bartons Arms, Birmingham (who, states our Birmingham correspondent, last week organised an outing for poor children), has earned quite a name for himself in the district for his activities on behalf of the children, especially at their Saturday matinees. Some little time back a special film was taken at one of these matinees, and later projected to demonstrate to parents the personal care and attention that the manager of the Globe expends upon his small charges.

And, come to think of it, that is not at all a bad angle.



Realism at the New Picture House, Oldbury, Worcs., to a forthcoming showing of the M.-G.-M. war film "War Nurse"

A Place in the Carnival

Nuneaton Hospital Carnival was not allowed to pass by Manager N. Scott Buccleuch, of the Hippodrome, without him exploiting his hall to the full. A lorry was commissioned, on which motor-cyclists and a cameraman portrayed the making of a film, and around the set were a number of announcements calling attention to the R.C.A. sound equipment—the system employed at the Hippodrome—and placards announcing that the Hippodrome was the town's First and Best Talking Picture Centre.

Spots Before the Eyes

Those who are to play "June Moon" or any of those other Paramount pictures in which Jack Oakie plays the sap, can coin in on this one, which seems to us to be a novel variation on one of the old standing gags. Get one of the local outfitters to display a big bow tie containing plenty of dots in his window—or, if you have a display window of your own, that will do. Bill the tie as having belonged to Jack Oakie, and offer seats to those who guess the number of dots in the tie. If you make sure the tie has plenty of dots, you will not be too harassed in handing out free passes, and you will also be certain of focussing the limelights on your offering.

Realism at Norwich

G. H. E. Selway, manager of the Haymarket Picture House, Norwich, showing "Hell's Angels," prepared his patrons for thrills by introducing a prologue, depicting an aeroplane smash. Mr. Selway procured



This new rotary sign, recently introduced to Wardour Street by Wardour Films, carries five messages, each on two rollers, the panels moving alternately. The photograph does not do full justice to the display, the vari-coloured silk background and the four floods forming a most attractive eye-catcher

CANARIES SOMETIMES SING SHIP NEVER DO
CARBONS



This full-sized squad of boardmen played an important part in the advertising campaign prepared by Billie Bristow for the reopening of the R.K.O. Leicester Square Theatre

from the Norwich Aero Club an old "Bristol Fighter," and, after very careful manœuvring, was able to place the machine on the stage. A searchlight was brought into play in the auditorium and, at a given signal, the noise of the aeroplane suddenly stopped, to be followed by a deafening crash. As the tabs drew open, the searchlight came to rest on the aeroplane, which appeared to have crashed on the stage, and the airman was seen hanging from the debris.

To encourage further interest, a special competition has been run in the local newspapers dealing with accounts of air raids, while a display of model 'planes, lent by the Norwich Aero Club, in the vestibule gave the finishing touch to a bold scheme.

The Price of Exploitation

The management of the Hippodrome, Wharf Street, Leicester, hit upon a neat tie-up idea in connection with the exhibition of the film "The Price of Things." They supplied shopkeepers in the vicinity of the cinema with window display cards with the following in bold print: "The price of things in this shop is the keenest in this town." Following a blank, was the supplementary statement: "'The Price of Things' at the Hippodrome is the film you should not miss."

Cinema Photomaton Stunt

What has been described as a "photomaton" stunt is about to be enacted at the Stockport Hippodrome by S. H. Buxton, who controls a circuit of 17 theatres. He has engaged Dodo Watts to perform a stage act at certain of his halls, and is arranging to make a film in full view of the audience and to screen it for them immediately afterwards. He thinks it can be successfully done by the aid of the Blattner reproducing apparatus.

Striking Lobby Ensemble

The success of "Resurrection" at the Olympia, Liverpool, was undoubtedly due largely to the neat publicity arranged by the manager, A. J. Hope. A cut-out of the title was fixed over the chocolate kiosk in the foyer, the letters having silver outlines and the remaining portion sprayed with red tinsel. The word "Resurrection" was divided into two sections by a cross in the centre, the whole being fitted on black velvet backcloth. The background consisted of mountainous scenery with snow brought out in relief. Through the windows of a small house a red light was reflected on to the "snow." The whole was dramatically emphasised by an ingenious lighting ensemble. The foyer illuminations were mainly amber, and red lights were focussed on the word "Resurrection." On the cross a white spotlight was focussed, whilst the sky was illuminated by concealed blue lamps.

Parked at the B.O.

A smart member of the showman fraternity in Greenfield, Mass., hit on a smart one, which you might table for future use. He parked a young fellow near the box-office of his theatre four days before opening, fellow being smartly dressed and accompanied by a stool and an umbrella. Brolly bore the legend: "I am going to be the first in line to see Janet Gaynor and Warner Baxter in 'Daddy Long Legs,' playing here Tues., Wed., Thurs." The sort of thing to catch much favourable comment. ■

CLASSIFIED ADVERTISEMENTS

The charge for Classified Advertisements is as follows and must be prepaid:—

SITUATIONS WANTED AND VACANT. 18 words or less One Shilling. One Penny for each additional word. Three insertions at the price of two.

OFFICIAL, LEGAL, AUCTIONS, PARTNERSHIPS. One Shilling per line.

WANTED TO BUY OR SELL. One Penny per word. Minimum Two Shillings. Three insertions at the price of two.

The rate for DISPLAYED Advertisements other than Legal, Official, Auctions, Partnerships, which is One Guinea per inch) is TEN SHILLINGS AND SIXPENCE PER INCH.

7 insertions charged as 6
13 „ „ „ 10
26 „ „ „ 20

All communications should be addressed to the Advertisement Department, "The Bioscope," Faraday House, 8-10, Charing Cross Road, London, W.C.2.

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WANTED, good Exploitation Manager for large London super cinema opening shortly. Must be real live man. Only those used to big theatres need apply, stating age, experience, salary required, Box No. 656, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2.

"TALKIE" Engineering. Equip yourself for the new conditions of the cinema employment market. Send for Free details of our up-to-the-minute Talking Picture Engineering Course. Specialised instruction also offered in Electrical and all branches of Engineering and for all Technical Exams., including A.M.I.E.E. Write for Free Handbook, stating subject which is of particular interest.—British Institute of Engineering Technology, 333, Shakespeare House, 29-31, Oxford Street, W.1. 1299

ENGAGEMENTS WANTED

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COMING TRADE SHOWS

LONDON

WEDNESDAY, AUGUST 26, 1931
Three Who Loved.....Radio.....Prince Edward, 3 p.m.
Four Shorts.....P.D.C.....Own Theatre, 3 p.m.
Bought.....Warner.....Prince Edward, 8.30 p.m.
THURSDAY, AUGUST 27, 1931
Travelling Husbands.....Radio.....Prince Edward, 8.45 p.m.
Defenders of the Law.....W. & F.....New Gallery, 11 a.m.
Men of the Sky.....F.N.P.....Prince Edward, 3 p.m.
Glamour (re-edited version).....Wardour.....London Pavilion, 12 noon
FRIDAY, AUGUST 28, 1931
Women Love Once.....Paramount.....Carlton, 10.45 a.m.
The Star Witness.....Warner.....Prince Edward, 8.45 p.m.
Jealousy.....Warner.....Own Theatre, 11 a.m. and 3 p.m.
Maid To Order.....Sterling.....Phoenix, 3 p.m.
Madam Julie.....Radio.....Prince Edward, 3 p.m.
Wild Horses.....Universal.....Rialto, 11 a.m.; Own Theatre, 2.30 p.m.
MONDAY, AUGUST 31, 1931
Six Shorts.....Ideal.....Gaumont-British Theatre, 11 a.m.
Dancing Dynamite.....British Lion.....Prince Edward, 3 p.m.
TUESDAY, SEPTEMBER 1, 1931
Guilty Hands.....M.-G.-M.....Phoenix, 3 p.m.
I Take This Woman.....Paramount.....Carlton, 10.45 a.m.
Lasca of the Rio Grande.....Universal...Rialto, 11 a.m.; Own Theatre, 2.30 p.m.
WEDNESDAY, SEPTEMBER 2, 1931
The Road To Singapore.....Warner.....Prince Edward, 8.45 p.m.
Eight Shorts.....M.-G.-M.....Own Theatre, 10.30 a.m.
Nine Shorts.....M.-G.-M.....Own Theatre, 2.45 p.m.

BIRMINGHAM

THURSDAY, AUGUST 27, 1931
Travelling Husbands.....Radio.....Futurist, 10.45 a.m.
Danger Island (Eps. 1-4).....Universal.....Forum, 10.30 a.m.
FRIDAY, AUGUST 28, 1931
The Lawyer's Secret.....Paramount.....Futurist, 10.45 a.m.
Transatlantic.....Fox.....West End, 10.30 a.m.
Son of India.....M.-G.-M.....Scala, 10.30 a.m.
Night Nurse.....Warner.....Forum, 10.45 a.m.
TUESDAY, SEPTEMBER 1, 1931
Madam Julie.....Radio.....Futurist, 10.45 a.m.
Sporting Blood.....M.-G.-M.....Scala, 10.30 a.m.
Black Coffee.....W. & F.....West End, 10.30 a.m.
Men of the Sky.....F.N.P.....Forum, 10.30 a.m.
Wild Horses.....Universal.....Forum, 10.30 a.m.
THURSDAY, SEPTEMBER 3, 1931
Bought.....Warner.....Forum, 10.30 a.m.

CARDIFF

THURSDAY, AUGUST 27, 1931
The Good Bad Girl.....United Artists.....Queen's, 10.45 a.m.
FRIDAY, AUGUST 28, 1931
The Secret Six.....M.-G.-M.....Park Hall, 11 a.m.
Three Who Loved.....Radio.....Imperial, 11 a.m.
TUESDAY, SEPTEMBER 1, 1931
Almost A Divorce.....W. & F.....New Theatre, 11 a.m.
WEDNESDAY, SEPTEMBER 2, 1931
Black Coffee.....W. & F.....New Theatre, 11 a.m.
77, Park Lane.....United Artists.....Queen's, 0.45 a.m.
Madam Julie.....Radio.....Imperial, 11 a.m.
THURSDAY, SEPTEMBER 3, 1931
Dancing Dynamite.....British Lion.....New Theatre, 11 a.m.
The Fighting Sheriff.....United Artists.....Queen's, 10.45 a.m.
Wild Horses.....Universal.....New Imperial, 11 a.m.

GLASGOW

FRIDAY, AUGUST 28, 1931
High Stakes.....Radio.....Regal, 11 a.m.
Black Coffee.....W. & F.....Picture House, 11 a.m.
TUESDAY, SEPTEMBER 1, 1931
Three Who Loved.....Radio.....La Scala, 11 a.m.
Danger Island (Eps. 1-4).....Universal.....Regal, 11 a.m.
The Lightning Flyer.....W. & F.....Picture House, 11 a.m.
WEDNESDAY, SEPTEMBER 2, 1931
Travelling Husbands.....Radio.....La Scala, 11 a.m.
The Secret Six.....M.-G.-M.....Regal, 11 a.m.
The Lawyer's Secret.....Paramount.....Green's, 11 a.m.
Defenders of the Law.....W. & F.....Picture House, 11 a.m.
THURSDAY, SEPTEMBER 3, 1931
Broadminded.....F.N.P.....Regal, 11 a.m.

LEEDS

THURSDAY, AUGUST 27, 1931
Politics.....M.-G.-M.....Rialto, 11 a.m.
FRIDAY, AUGUST 28, 1931
Broadminded.....F.N.P.....Rialto, 11 a.m.
Three Who Loved.....Radio.....Tower, 11 a.m.
MONDAY, AUGUST 31, 1931
Hunchback of Notre Dame.....Universal.....Rialto, 10.45 a.m.
TUESDAY, SEPTEMBER 1, 1931
Women Love Once.....Paramount.....Rialto, 10.45 a.m.
Travelling Husbands.....Radio.....Scala, 11 a.m.

LEEDS—(*continued*)

WEDNESDAY, SEPTEMBER 2, 1931
The Smiling Lieutenant.....Paramount.....Scala, 10.45 a.m.
Bought.....Warner.....Rialto, 11 a.m.
Dancing Dynamite.....British Lion.....Tower, 11 a.m.
THURSDAY, SEPTEMBER 3, 1931
Sporting Blood.....M.-G.-M.....Rialto, 11 a.m.

LIVERPOOL

THURSDAY, AUGUST 27, 1931
Travelling Husbands.....Radio.....Scala, 11 a.m.
Hunchback of Notre Dame.....Universal.....Forum, 10.45 a.m.
FRIDAY, AUGUST 28, 1931
The Lawyer's Secret.....Paramount.....Futurist, 10.45 a.m.
Madam Julie.....Radio.....Scala, 11 a.m.
The Great Lover.....M.-G.-M.....Palais de Luxe, 10.30 a.m.
Broadminded.....F.N.P.....Forum, 10.45 a.m.
TUESDAY, SEPTEMBER 1, 1931
A Handful of Clouds.....Warner.....Forum, 11 a.m.
WEDNESDAY, SEPTEMBER 2, 1931
Wild Horses.....Universal.....Forum, 10.45 a.m.
THURSDAY, SEPTEMBER 3, 1931
Maid To Order.....Sterling.....Futurist, 10.45 a.m.
Lasca of the Rio Grande.....Universal.....Forum, 10.45 a.m.
Black Coffee.....W. & F.....Trocadero, 11 a.m.

MANCHESTER

THURSDAY, AUGUST 27, 1931
Travelling Husbands.....Radio.....Hippodrome, 11 a.m.
FRIDAY, AUGUST 28, 1931
Bought.....Warner.....Theatre Royal, 10.45 a.m.
Madam Julie.....Radio.....Hippodrome, 11 a.m.
TUESDAY, SEPTEMBER 1, 1931
The Smiling Lieutenant.....Paramount.....Paramount Theatre, 10.45 a.m.
Broadminded.....F.N.P.....Theatre Royal, 11 a.m.
Maid To Order.....Sterling.....Piccadilly, 10.45 a.m.
WEDNESDAY, SEPTEMBER 2, 1931
A Handful of Clouds.....Warner.....Theatre Royal, 10.45 a.m.
Son of India.....M.-G.-M.....Market Street P.H., 10.45 a.m.
Lasca of the Rio Grande.....Universal.....New Oxford, 11 a.m.
Black Coffee.....W. & F.....Piccadilly, 10.45 a.m.
THURSDAY, SEPTEMBER 3, 1931
Almost a Divorce.....W. & F.....Piccadilly, 10.45 a.m.

NEWCASTLE

THURSDAY, AUGUST 27, 1931
Black Coffee.....W. & F.....Queen's, 10.45 a.m.
FRIDAY, AUGUST 28, 1931
High Stakes.....Radio.....Pavilion, 10.45 a.m.
Transatlantic.....Fox.....Queen's, 10.30 a.m.
Sporting Blood.....M.-G.-M.....Olympia, 11 a.m.
The Viking.....Sterling.....Stoll, 10 a.m.
Hunchback of Notre Dame.....Universal.....Grainger, 10.45 a.m.
MONDAY, AUGUST 31, 1931
Defenders of the Law.....W. & F.....Queen's, 10.45 a.m.
TUESDAY, SEPTEMBER 1, 1931
Travelling Husbands.....Radio.....Queen's, 10.45 a.m.
The Great Lover.....M.-G.-M.....Olympia, 11 a.m.
Bought.....Warner.....Grainger, 10.30 a.m.
WEDNESDAY, SEPTEMBER 2, 1931
Madam Julie.....Radio.....Queen's, 10.45 a.m.
Dancing Dynamite.....British Lion.....Stoll, 10.45 a.m.
Night Nurse.....Warner.....Grainger, 10.30 a.m.
THURSDAY, SEPTEMBER 3, 1931
The Lightning Flyer.....W. & F.....Queen's, 10.45 a.m.

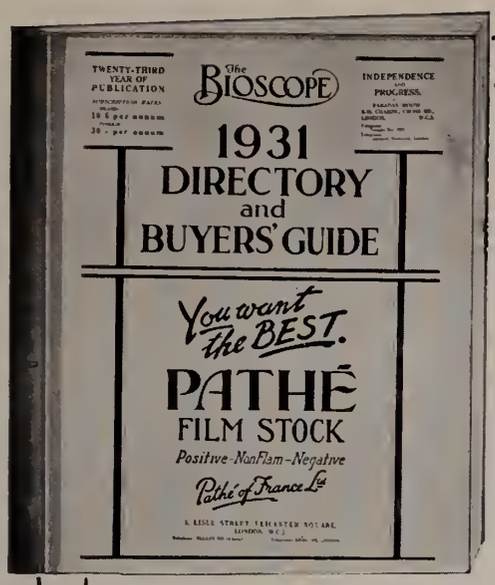
NOTTINGHAM

THURSDAY, AUGUST 27, 1931
Three Who Loved.....Radio.....Elite, 10.45 a.m.
FRIDAY, AUGUST 28, 1931
Bill and Coo and The Man at Six.....Wardour.....Scala, 10.45 a.m.
Travelling Husbands.....Radio.....Elite, 10.45 a.m.
TUESDAY, SEPTEMBER 1, 1931
Politics.....M.-G.-M.....Scala, 11 a.m.
WEDNESDAY, SEPTEMBER 2, 1931
Madam Julie.....Radio.....Elite, 10.45 a.m.
THURSDAY, SEPTEMBER 3, 1931
The Great Lover.....M.-G.-M.....Scala, 11 a.m.

SHEFFIELD

THURSDAY, AUGUST 27, 1931
The Viking.....Sterling.....Regent, 10 30 a.m.
FRIDAY, AUGUST 28, 1931
High Stakes.....Radio.....Central, 11 a.m.
Politics.....M.-G.-M.....Cinema House, 11 a.m.
TUESDAY, SEPTEMBER 1, 1931
Three Who Loved.....Radio.....Union Street P.H., 11 a.m.
Bought.....Warner.....Central, 11 a.m.
THURSDAY, SEPTEMBER 3, 1931
Men of the Sky.....F.N.P.....Union Street P.H., 10.45 a.m.

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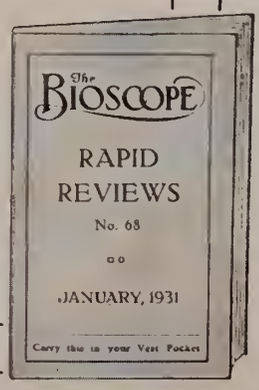
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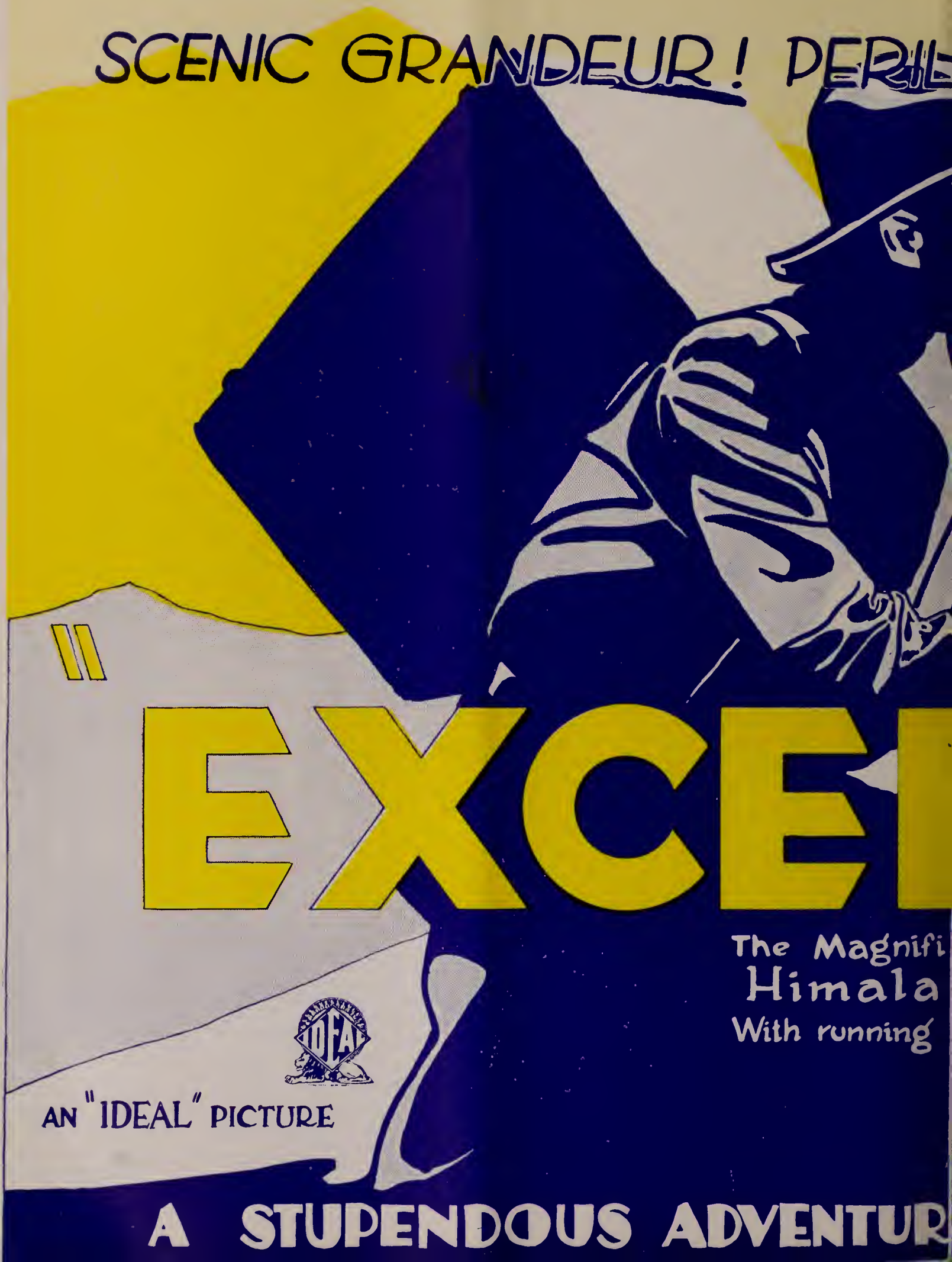
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In Brief

THREE new theatres opened this week are symptomatic of the trade's determination to bridge difficult times by creating public optimism and goodwill. *Page 21*

DESCRIPTIONS and exclusive "Bioscope" pictures of the new Paramount Theatre, Newcastle, and of the Granada, Tooting, and other new cinemas are on pages vii.—xiv

SAM Goldwyn, writes our Hollywood representative, says that production profits are now half what they used to be. The million dollar masterpiece is a thing of the past. *Page 20*

SOVIET Russia is said to have an eye on German theatre interests and may acquire holdings in the Emelka chain. *Page 22*

THEATRES are threatened with a film famine in Mexico if the Government persists in levying an uneconomic tax on film imports. *Page 20*

GAUMONT are to operate their newly constructed Alhambra in Paris on a 50-50 policy of films and vaudeville. *Page 22*

J. V. Bryson has resigned his managing directorship of Universal and is succeeded by S. Frank Ditcham. *Page 20*

UFA'S "Monte Carlo Madness," an English version of which is shortly to be seen in London, created a great impression at its Berlin premiere. *Page 22*

RALPH Lynn is to star in a new Ben Travers screen version of "Mischief." *Page 29*

ROLAND Pertwee is writing the dialogue for Warners' first British film, "Murder on the Second Floor," which starts production next week. *Page 29*

Goodbye To All That!

The whole business world is tightening its belt, and those who have been living most dangerously are having to pull tightest. That means us.

We have, as a trade, enjoyed our youthful splash of extravagance. We have even profited by it financially, for the lavish expenditure on some productions was undoubtedly a selling point to the public. But now this mad spending race has reached its ordained end. Film producers in Hollywood find they are spending more on bait than the fish they are catching are worth. They are willing to sacrifice everything to films—except their balance-sheet! Hence the new Economy campaign.

We prefer to call it an Efficiency campaign, because more than mere Economy is needed. If Economy was all that the situation called for, the problem would be simple.

There is a big snag. Our public has been educated to expect lavish luxuriousness in films. They find in it a genial contrast to their own drab surroundings and will resent its disappearance. The problem then is to maintain the present face value of films at a reduced studio cost. A black-coat man does not economise by wearing a scarf instead of a collar; he devises economies that will not hurt his appearance. That is Hollywood's problem to-day.

The problem is urgent. No longer can Hollywood budget for substantial returns from countries abroad. There was a time when American rentals balanced the entire cost of a film and all foreign rights were easy profits. "Talkies" limited the market to English-speaking races. Moreover, all the world is economising; public spending power is weak; money is more valuable and more people are looking askance at filmdom's spectacular juggling with millions.

So we are likely to hear less in 1932 of the inflated costs of films, of grotesque salaries for stars and fat fees for stories. In every department men will concentrate on doing things as well as they did yesterday but at a lower cost.

The electrician, the scenic artist, the cameraman, having learned how to do things well, will now proceed to do them cheaply.

Personnel will be judged by results and not by the Studio Tables of Affinity.

The campaign will go far. It will undoubtedly improve the chances of the independent producer. The studios with "Overheads" running to 25 per cent. of gross costs will begin to realise they are now working on a handicap. The new Efficiency Engineers will probably decide that the big studios are using up steam in merely turning the wheels round which should be used to make progress.

The independents, with overheads limited to production days, will smile and prosper. Incidentally, the same process may invade the exhibiting field, for the Big-Circuit principle has not produced the economy and efficiency that were expected.

Exhibitors have much to gain from a Grand Farewell to Waste. It is up to them to see that the gains are not made at their expense.

In Hollywood Now

Exit the Million Dollar Masterpiece

Goldwyn Says Production Profits are Halved

(*By* THE BIOSCOPE *Hollywood Correspondent, John Dee*)

This year, don't let them tell you it is a million-dollar epic, opus, spectacle or colossus. Excepting only two from Radio, and two, or possibly three, from United Artists, "there ain't no such animal" any more.

Taking its own peculiar view of the movie gamble, Radio is bent on spending in the neighbourhood of £200,000 each on "Frontier" and "Marcheta." Howard Hughes, to whom a million more or less is neither here nor there, is a law unto himself. Sam Goldwyn, who spent £28,400 on the rights to "Street Scene" alone, is committed to a budget of £160,000 on "Arrowsmith," which may grow into £200,000 in production. But Hollywood as a whole is off the million-dollar masterpiece.

Paramount has shelved "Come On Marines," because preparatory work indicated that it could not be made for less than £120,000; this studio openly declares that it will eschew all subjects calling for an expenditure of more than £80,000, and is frankly out to keep its programme product down to £50,000, one-fifth of which is swallowed up in studio overhead. Even Lubitsch comes under the new economy policy; this year, at least, "The Smiling Lieutenant" is his last excursion into high finance.

Universal has put back Remarque's "Road Back" to the spring of next year because its budget ran over the half-million dollar mark; unless business booms it may not be made even then.

Radio has shelved "Sour Grapes," recently in active preparation, rather than embark on a story which would entail all the extravagance of a spectacle without its impressiveness.

In line with this economy craze, producers are giving the cold shoulder to stage successes, for which ten, twenty and thirty thousand pounds are demanded, and are queueing up for original and magazine stories which can be bought for a few hundred. The reason, according to Sam Goldwyn, is that profits on production are now exactly half what they used to be.

Sam should know!

300 Independent Productions

One of the earliest articles I wrote for THE BIOSCOPE, printed in the spring of this year, deduced from the prophesied shortage of product from the major studios a great boom in independent production. At the same time, I pointed out that Elstree had an equal opportunity with Poverty Row.

There are few signs here that Elstree took her advantage, but the boom is here and calls for the famous last words: "I told you so."

Three hundred independent features are lined up for production in Hollywood between now and next March. The wedge of this formidable phalanx is the Caddo output of eight from Howard Hughes, who is for practical purposes an independent producer, while Goldwyn remains volcanic. The six scheduled by the Selznick-Milestone partnership, will probably rank next in importance. Columbia, Tiffany and Monogram will contribute a hundred amongst them, the former ranking as an independent since its break with R.K.O. exchanges.

On the Tec-Art lot sixteen separate production companies are functioning or about to function. The more important of them are Patrician Pictures, with a programme of six, Hoffman's Allied Pictures budgeting six specials and six Hoot Gibson's, Al Mannon's Supreme and Imperial Companies scheduling twenty between them, Harry Carey's own outfit busy on eight Westerns, and Willis Kent Productions launching on a mixed series of twelve.

The dramas will range from £6,000 to £20,000 in cost, on seven to fourteen-day schedules. But there is also the unknown firm of Rebecca & Silton, which is cheerfully embarking on a £80,000 feature without a release in any part of the world!

The Bottomless Pit

My article on Hollywood's "suppress agents" has been widely quoted in the film city's journals, for the most part baldly and without comment.

"John Dee," says the *Hollywood Herald*, "Hollywood correspondent of the foremost English trade publication, THE BIOSCOPE, rides roughshod over what he calls the stupid methods of studio publicity departments."

In pursuance of the good work of showing American publicity men where they got off when they attempt to obstruct the British Press, I placed in the hands of local editors correspondence with Hollywood studios, theatres and the Wampas ranging over the past twelve months and uniformly illustrating the U.S. producers' contempt for trade, fan and lay publications catering for English readers.

Their comments were all alike, "We're all in the same boat—domestic as well as foreign Press."

"In one respect," said one, "you're luckier than we are. At least you can point out their lunacies in print. We can't."

Film Import Tariff

Threatens Serious Famine

Faced by an import tariff which provides an increase of 67 pesos, or roughly £8 10s. per kilogram of film imported, American film distributors have stopped despatches of film to Mexico. The result will be that if the Mexican Government insists upon such a prohibitive tariff the motion picture industry of U.S.A. and other countries will find it uneconomic to do business with Mexican theatres, which are even more entirely dependent upon imported films than are such Continental countries as France, Great Britain and Germany.

Bryson Breaks with Universal

S. F. Ditcham New Managing Director

James V. Bryson, for nine years chief of the Universal Pictures organisation in this country, has resigned his managing directorship. His resignation has been accepted by Carl Laemmle, president of Universal, who has appointed S. Frank Ditcham a managing director of Universal Pictures as from September 5th. Mr. Bryson, whose health has not been good of late, is to undertake a long sea voyage, after which he promises to outline his plans for the future.



S. Frank Ditcham

Mr. Ditcham is one of the most popular members of the trade and receives his new Universal appointment after serving 18 years in the industry in this country.

It was back in 1912 that he joined the old Ruffell's Bioscope, for which company he toured the country until 1914, when he joined Gaumont. His association with Gaumont extended over seven years, and was broken only by a period of war service.

With that company he acted as manager in Birmingham, Manchester, Liverpool and Glasgow. This alliance concluded when Mr. Ditcham joined International and First National Pictures. His position there as sales manager was held until the European Motion Picture Co. (Laemmle's original distributing organisation in Great Britain) obtained his services at its inception.

Mr. Ditcham accepted the general sales control and joined the board of directors of Universal Pictures, which had by that time succeeded European, in 1927.

His experience of every branch of London and Provincial film salesmanship and his work in a high executive position with the company have well equipped him for his new position.

Yapp in Opera

Pagliacci for Forum

Herbert Yapp, of the Forum, Fulham, with characteristic courage, has decided to stage all next week, three times daily, the opera "Pagliacci," which recently scored a sensational success at the Trocadero, Elephant and Castle. T. C. Fairbairn, who produced "Hiawatha" at the Albert Hall, will again present this opera, with a chorus of over 100 and an orchestra of 50.

Amongst the vocalists who will appear in the opera are Lorraine la Fosse, Evelyn Birks, Hubert Dunkerley, Appleton Moore, Cuthbert Reaveley, George Hancock, Arthur Cox, Horace Vincent and Emlyn Bebb.

The "talkie" programme will not be interfered with, and the feature picture to be presented is "New Moon," in which Grace Moore and Adolphe Menjou play the leading parts. Usual prices will be maintained.



Sidney Bernstein



Earl St. John



J. C. Graham



Major Bell

Keeping a Stiff Upper Lip

New Theatres to Meet Public Demand

Courage and Vision—Not Panic

Symptomatic of a constantly growing public demand for better and still better cinemas and screen entertainment, are three new theatre openings which took place on Monday.

The Granada, Tooting Broadway, seating 4,000, was opened by Bernstein Theatres; Paramount opened their new 2,000-seater theatre at Newcastle; and Standard Cinemas (Mortimer Dent) reopened the Alexandra, Stoke Newington.

The real significance of the increase in cinema luxury is that the leaders of the film industry realise that unless they keep pace with public demands the huge capital investments entrusted to the industry will be jeopardised, and the great film production industry, in which are employed many thousands of workers in addition to screen artists, will be unable to meet the strain, already felt, of maintaining staffs at normal strength.

It is a great faith, a far-sighted courage and a resolute determination not to be overwhelmed by panic that, in these days of depleted audiences and falling profits, is responsible for the realisation of cinema building programmes in hand—programmes which are designed to effect co-ordination of small uneconomic theatres into large and more economic undertakings.

The same courage should, we believe, maintain confidence throughout the industry in spite of the difficulties which now threaten.

Sidney Bernstein's mammoth new theatre, the Granada, Tooting Broadway, was packed to suffocation for the opening performance on Monday evening.

Among the principal visitors were representatives of every section of the industry, including Sam Eckman, Jnr. (M.-G.-M.), R. V. Crow (President, C.E.A.), J. Kennedy (P.D.C.), Michael Balcon (Gainsborough), Arthur Dent (Wardour), Earl Kramer, S. Frank Ditcham (Universal), Alex. B. King, Phil Hyams, Major A. J. Gale, Will Evans, Victor Saville, Joseph Grossman (B.I.P.), Ralph Bromhead (A.B.C.), R. Sutton Dawes (Fox) and G. Jacques (Western Electric).

Instead of introducing *en masse* architects, designers and others responsible for the development of the theatre, each individual walked on to a half-darkened stage, their names being announced through two loud speakers in view of the audience. A further novelty, and one which paid a nice compliment to the hundreds of workmen who had been engaged in the actual constructional work, was provided by the introduction of an impressionistic film suggesting mechanism and labour. Silhouettes of actual workmen were reflected through the screen from the rear, and forming a rhythmic part of the picture.

The actual opening ceremony also was as surprising as it was brief. A background representing the front elevation of the Granada had been erected on the stage and a diminutive girl was driven to the "main entrance" in a Baby Austin. There she alighted and from the steps of the theatre declared the place open.

A surprise item in the programme proved to be the original "Ben-Hur" film made in one day in 1908 by Sydney Olcott. The posturing of Roman "crowds," numbering not more than 20 or 30 people, provoked paroxysms of laughter. It was a staggering example of a quarter of a century's progress in motion picture art.

Jack Buchanan, who was unable to appear in person, was able to make a special screen appearance, in which he explained his absence and wished success to the Granada. He was later seen in his Paramount production, "Monte Carlo," which was the featured film. "Two Crowded Hours," the Fox British production, and "Oh! Oh! Cleopatra," the highly successful Masquer Club production handled by P.D.C., were the supporting items, together with the special Paramount Granada Sound News reel.

Probably the most impressive item in the programme, however, was the organ recital given by Alex Taylor on the mighty new Wurlitzer, the stage being flooded in varying coloured lights, and a spotlight picked out a grand piano, which, synchronously operated from the organ console, played as though by invisible hands.

At a private reception given in the American buffet—which is a feature of the Granada—the Bernstein Brothers and their chief staff were highly complimented on the success of the "first night."

Those upon whom particular credit devolves include the manager, Noel Hobart; his assistant, F. H. Gwynne; the stage manager, F. Rivers; the organist, Alex Taylor; the chief projectionist, M. Jenkins; the theatre engineer, T. W. Waters; and the chief engineer, W. M. Pope.

A full description of the Granada appears on page vii.

At Newcastle

The New Paramount Theatre, opened at Newcastle-on-Tyne on Monday night, establishes a new standard of cinema architecture in the provinces, as will be apparent from the descriptive matter and pictures on page xi of this issue. It is equally obvious that Paramount established a new record by the remarkable programme provided for the opening night.

Francis A. Mangan has used the wonderful stage and lighting effects with great artistic skill, and his stage presentations, notably the ballet, "A Ladder of Roses," are of extraordinary beauty.

Mr. Mangan also had the happy inspiration of engaging the "Eight Black Streaks," a troupe of step dancers who show amazing skill in the art in which so many north country men are experts.

The fine orchestra, under Anton, the well-known conductor and violinist, and the Wurlitzer organ, manipulated by Vincent Trippet, are also items that will appeal mightily to the music-loving northerners.

Practice has made Paramount perfect in the genial art of entertaining its guests, and the reception given after the Opening Performance—attended by the Lord Mayor and Lady Mayoress and about 700 guests—was one of the most brilliant functions ever arranged for such film trade celebration. Mr. Graham and every other member of his hard-working staff must have realised that the success of the evening was a triumph of organisation.

J. C. Graham and Earl St. John entrusted the social arrangements to Pat O'Connor and E. Ayres, in whose hands a flawless and memorable programme was carried through.

At Stoke Newington

Standard Cinemas' (M. Dent) latest acquisition, the Alexandra, Stoke Newington, N., reopened on Monday. There, instead of being invited to identify the very latest in Gothic, Byzantine or Renaissance treatment, was a real old London theatre, redolent of a long and honourable past, yet now as immaculate and up to date as any cinema could be.

Taking over such premises meant to Standard Cinemas a whole heap of structural alterations, and how skilfully the architect (George Coles, F.R.I.B.A.) got down to his task and yet maintained the spirit of the old theatre is everywhere apparent. With the inclusion of a first-class orchestra, cabaret show, and an excellent "talkie" programme, there should be no doubt that the Alexandra will very soon regain its old place as the North London entertainment centre.

The official opening was carried out by His Worship the Mayor of Stoke Newington, supported by the Mayor of Hackney.

Jessie Matthews and Gene Gerrard were also introduced to the audience.

Still the palm for oratory goes to "Micky" Dent, who carried the main speech making with the deftness of the past-master politician.

New Exhibition Contract Framed

Will Rentals Be Forced Down To 25 Per Cent ?

(*By* THE BIOSCOPE *New York Correspondent.*)

The standard exhibition contract drawn up in 1930 by Allied States Association and the Motion Picture Theatre Owners of America, in conjunction with distributor members of the Motion Picture Producers and Distributors of America, has now been approved in principle by the distributor group after lying dormant for many months. The agreement was drawn up by the 5-5-5 committee in Atlantic City thirteen months ago.

The contract will be made available for exhibitors who want it in future film buys, but the use of it, as against individual forms employed by exhibitors, is optional with the exhibitor. It now appears that widespread use of the contract will become a fact when selling for the 1932-33 season gets under way in April of next year.

The general impression prevails at the moment that the present selling season is rather too far gone for any extended use for the new contract, the first real opportunity to test its efficacy in a national way being expected next year. The approval of the agreement climaxed a series of discussions and meetings which extended over the summer. Sidney R. Kent, chairman of the distributors' group of the 5-5-5 committee, presided over the approving meeting in New York. No further meetings are expected to be necessary, except in the event that they are desired by either of the national exhibitor bodies. If it becomes necessary, however, the distributors' representatives will meet again, in what they hope will be a final discussion of the matter.

Supporting Exhibitors' Protest

Both the Motion Picture Theatre Owners of America and Allied States Association supported the National Protest meeting, held at the Hotel Astor, New York, on September 1st. The proposed conference—as stated already in THE BIOSCOPE—was sponsored by the exhibitor unit of Eastern Pennsylvania, Southern New Jersey and Delaware, as a protest against the sales policies of Metro-Goldwyn-Mayer.

The protest was concerned chiefly with M.-G.-M.'s demands for percentages of 25, 30 and 35 per cent. Exhibitors argued that if the company was successful in enforcing its demands this year, other companies would be likely to follow with similar tactics later. Exhibitors insist that 25 per cent. plus nominal score charge is the maximum they are able to pay as independents. It is significant that they concede the superior quality of the M.-G.-M. product, but they assert present conditions do not justify increased rentals.

Gaumont 50-50 Theatre Plans

Reopening Paris Alhambra

(*From Our French Correspondent, Georges Clarriere*)

Preliminary announcements are made of the opening of the newly-constructed Alhambra, near the Place de la République, for September 28th. This house is a British enterprise, being in the Gaumont-British Picture Corporation group of halls. The programme will be half music-hall and half cinema; the first part of the programme consisting of newsreel and stage turns, and the second half a feature film.

Dance ballets will be staged on a lavish scale, and music will play a very important part in the programmes. The Alhambra will be run as an entirely independent hall, specialising for the inhabitants of the large district in the centre of which it stands. Gaumont equipment and British Acoustic reproducers have been installed. The installation and decorations of the hall are extremely modern, and there are immense promenades and foyers. The Alhambra will hold about three thousand.

German Films Made in France

Out of 176 German-speaking films presented in Germany during the 1930-31 season, 124 were made in Germany, 19 in France, 16 in the United States, 7 in Great Britain, 5 in Czechoslovakia, 3 in Austria and 2 in Italy. Franco-German collaboration is on the increase. Amongst the French concerns which have participated in Franco-German collaboration are Pathé-Natan, Gaumont-Aubert, Vandal and Delac, and Jean de Merly.

Clair's New Artistes

"Liberty for Us!" is the final title of René Clair's new production, now in full swing at the Tobis Studios, Epinay. This film, though in French, is to be "universally understandable," according to the Clair formula. He will use a few spoken titles and a minimum amount of dialogue. Artistes fresh to Clair's direction have been chosen. They are Henri Marchand, Raymond Corby, Rolla France, Paul Olivier, Jacques Shelly and André Michaud. The film has an industrial setting, and a harmony of mechanics and melodies has been composed by Georges Auric. The adaptation of the music to the film is being done during production, the composer working in unison with the director and the sound recorders. Tremendous interest is being taken in the production, which will probably be tried-out at the Gaumont Palace.

"Partir," Maurice Tourneur's Latest

Pathé-Natan has given a "presentation de luxe," at the Colonial Exhibition, of "Partir," produced by Maurice Tourneur from a scenario based upon Roland Dorgelès' novel. Most of the action takes place on a passenger boat, going from Marseilles across the Mediterranean to Port Said, Colombo, Saigon and Singapore. Opening slowly, the story takes a sudden turn, and holds the spectators in suspense until the end, which is tragic but perfectly logic. "Partir" is one of the best films of the present French season, and is drawing crowded houses at a pre-release run at the Ermitage Cinema, Champs-Elysées.

Mihaly in London

With 16 mm. Recording System

Denes von Mihaly, inventor and chief of Mihaly Tonefilm Syndicate, now on a visit to London, brings with him many surprises which are going to interest the trade throughout.

Among other things he has brought over his perfected system for photographing, recording and reproducing sound with the employment of 16 mm. stock.

The equipment comprises a small camera capable of photographing the picture and sound simultaneously, and a sound head suitable for use in conjunction with a home projector, using the average wireless set as amplifier and loudspeaker. Immense scope is in store for this small outfit, and details regarding its exploitation will shortly be announced.

Mihaly now announce their new A■ Main set, which is offered at from £3 per week.

An important change in the policy of the company is the inclusion in the price of wiring and installation costs. Thus the exhibitor has no extras to worry about.

Soviet Russia After Cinemas ?

Bid for Interest in Emelka

(*By Our Berlin Correspondent, Fritz Mann*)

I hear that the Emelka interests held by the French Kohan group have been offered to the Russian Soviet. They are said to be taking great interest in the theatres owned by the Emelka concern, the second cinema circuit in Germany after the Ufa.

News-Reels Cinema in Berlin

Following the examples of Paris, New York and London, Berlin is to have a News-Reel Cinema. The theatre will be opened tomorrow (Thursday) near the Zoo, and will play Fox News-Reel exclusively.

Hegewald—Complete Breakdown

After clearing initial difficulties, some compromise between Hegewald and its creditors seems possible. It is understood that the creditors have lost their money. The difficult situation confronting Terra has become so precarious that a legal settlement will be necessary. The insolvence of the Terra will also react on foreign firms working with it.

Ufa's "Monte Carlo Madness"

The new Ufa picture, "Bombs On Monte Carlo," an English version of which has been also produced under the title of "Monte Carlo Madness," met with a sensational success at its Berlin première. The picture, a kind of romantic operette, is notably the success of Hans Albers, the prominent Berlin actor, who made a great impression on Charlie Chaplin during the latter's recent stay in Berlin. It was said that Chaplin has secured him for a picture to be shot under Chaplin's direction in Hollywood.

Ufa 5 Per Cent. Dividend

It is likely that the Ufa will pay a dividend of 5 per cent. for the current year. The board meeting will take place September 17th; the general meeting at the beginning of October.

SPEAKING PERSONALLY

W. D. Strongitharm has resigned his position as general manager of the London Pavilion, and on Monday next he becomes booking manager and general assistant to Victor Sheridan, the well-known circuit exhibitor.

Laurie Webb, director of publicity at the London Pavilion, will succeed W. D. Strongitharm as general manager of the theatre and will also continue as publicity director, combining the duties of the two.

Charlie Jones, long associated with the old Tivoli Theatre in the capacity of manager, has taken on the management of the Grafton, recently vacated by J. Murphy. His former theatre, it is interesting to note, was originally built as a concert hall (The Lyric), and was opened by the Halle Orchestra, with Frederick Cowen conducting.

J. Murphy, who for some time has been acting as manager of the Grafton Cinema, has been appointed publicity manager of the Savoy Theatre. This work has hitherto been handled by a local firm of advertising experts. Mr. Murphy has spent some years in Hollywood and is specially qualified to undertake and carry out successfully the publicity work of this important theatre.

James Montgomery, the Irish Free State Film Censor, has returned from Achill Island, where he has been recruiting his health. He resumed his duties early this week, but will probably take a few weeks' vacation later on.

J. S. Coldrick, who has recently been on the staff of Messrs. Langrish & Co. at their Birmingham branch, has joined the Chas. Orr Circuit at Coventry, where on Monday last he took over the management of the Brookville Cinema in succession to T. Colburn. Previous to holding his Birmingham appointment, he was with the Gaumont-British-P.C.T. Circuit as manager of the Empire Theatre, Dudley, prior to which he was associated with J. T. Aldritt at the Capitol, Hanley.

Leonard ("**Tommy**") **Mangan,** Messrs. F.N.P.'s Birmingham manager, was married to Miss Ivy Miles, also well known in the trade, being at one time on the First National staff, on Saturday last. The pair have been the recipients of numerous presents, which include from the Birmingham staff a cut glass cocktail set, whilst from the sales staff individual presents were made. His many friends throughout the Midlands will join with THE BIOSCOPE in congratulations and hearty wishes for their future.

Wm. Davis, J.P., secretary of the Elite, Nottingham, celebrated his golden wedding anniversary last Saturday. His association with the cinema commenced in 1920, when he acted as assistant secretary to the Elite Picture Theatre (Nottingham) Co., Ltd., When this company was reconstructed, Mr. Davis was appointed its secretary, a position he has filled with much success ever since.

Fred C. Ewens, one of the pioneers of the cinema business in the North and who has for some time past been employed by the Hartlepool Corporation as entertainment manager, has, owing to the Council deciding to dispense with that office, due to bad industrial conditions prevailing, been compelled to relinquish the post. Mr. Ewens will be remembered by many Northerners as the first manager on the territory for the Walturdaw Film Service. He is now open to accept any suitable appointment which may be vacant.

Alfred Rode and his famous Tsigane Band, which caused such a sensation not long ago at the Royal Variety Performance, and made a great appeal to the Queen, is a star attraction at the Kit-Cat Restaurant, where they will remain for a season.

D. P. Fullerton, Jnr., a member of Western Electric's recording department, returned to New York on September 5th. As a member of Western's original "Flying Squad," he arrived in England in May, 1929, and has since that date been associated with Western Electric's numerous recording activities, both here and on the Continent. It is expected that following his arrival in America he will be assigned to work in E.R.P.I.'s West Coast Laboratories, Hollywood.

Stanley Barrett, who joined the Birmingham branch of Butcher's Film Service some little time back, as sales representative for Worcestershire and Shropshire, has resigned his position to join the sales staff of Universal in the same town.

W. C. Clayton, who for the past 15 months has held an appointment at the Lyric Theatre, Darnell, Sheffield, has severed his association with this concern and taken up duty as assistant to Harry Russell, managing director of the Arcadia, Doncaster. For many years Mr. Clayton was with Sheffield & Hallamshire Theatres, Ltd., at the Victoria Palace, Worksop.

Mrs. Miller, who has just been appointed manageress at the Imperial Cinema, Edgware Road, W., has for some time past been relief manageress for the Attractive Cinemas Circuit, which circuit has, incidentally, recently taken over the Imperial from J. H. Lambert.



Sally O'Neil, who appears in the new Fox production "The Brat," to be trade shown in London soon

Jack V. Morris, who was reported recently as having been appointed to the Theatre Royal, Liverpool, has, in fact, become assistant manager at the Royal Court Theatre, Liverpool. Captain Humphries is, of course, still in charge of the Royal, Breck Road, Liverpool, and we trust that confusion of theatre titles has not created any misunderstanding in the trade.

Stanley Ramsey has been appointed chief projectionist at the Palace Theatre, Redditch, upon the house reopening after extensive alterations. He has had a long experience in the trade. At one time on the staff of the Elite, Handsworth, he became second operator at the Tivoli, Yardley, and later took charge of the box at the Picture House, Tyseley, when Western Electric was put in. Six months ago he joined the projection staff at the Palace, Erdington.

Frederick Stewart, in charge of projection at the Town Hall Cinema, Wellington, has taken over a similar post at the new Plaza Cinema, which opened at Ironbridge during the past week.

Sidney Fulwood, who has been second operator at the Town Hall Cinema, has been appointed chief of the operating department upon Frederick Stewart leaving to take charge of the operating at the Plaza, Ironbridge.

Ald. R. T. Dockeray, Mayor of Barrow and Chairman of the Electric Theatre Co., Barrow, has just returned from a tour of America and Canada.

A. L. Turner, for some time assistant manager to Syd Roney at the Rialto, Leeds, has been appointed manager of the Savoy Picture Theatre, Doncaster, in succession to Arthur Halliday.

W. J. Halls-Brookes, for two years manager of the Academy, Brighton, has been appointed by Gaumont-British to the management of the Hippodrome, Cardiff. During his stay in Brighton Mr. Halls-Brookes proved one of the most popular cinema managers in the town, and Cardiff is to be congratulated upon securing him for the Hippodrome. A. Carpenter, who has been assistant manager of the Regent, Brighton, succeeds Mr. Halls-Brookes as manager of the Academy, now changed to the Tatler.

A. V. Ollerenshaw, manager of the New Astoria Cinema, Prestwich, near Manchester, which opened to the public on Thursday last, was formerly general manager of the Plaza and Adelphi Cinemas, Swinton. Although one of the youngest general managers in the Lancashire trade, he has had a wide experience in picture theatre work.

Alex. Grant has relinquished the managership of the Ritz Cinema, Liverpool, a position he has held since the cinema opened, about two years ago. He has been succeeded by Mr. Raskell, formerly assistant manager, to whom the licence was transferred last Friday.

Herbert E. Webster, who has been assistant manager of the Ardwick Empire, Manchester, for nearly twelve months, has been appointed manager of the Floral Hall, Leicester. He took over his new duties on Monday.

J. W. Arnison, manager of the Prince's Cinema, Monton, near Manchester, was married on Wednesday (September 2nd) to Miss Florence Teggin. The honeymoon is being spent touring Cornwall and Devon.

TALK OF THE TRADE

How Much Dare Bernstein?—Quota and Education—Ben Hur's "Ben Hur"—Laemmle's Confession—Beaton—J.V.B.—Ditcham's Start

FARADAY HOUSE,
September 9, 1931

Board of Trade And "Bioscope" Article

H. J. Phillips, secretary to the Advisory Committee under the Films Act, and a permanent officer of the Board of Trade Films Department, urges that THE BIOSCOPE leading article of last week, in which the subject of British Educationals and quota was raised, is misleading. Owing to last minute excisions forced up by considerations of space, I am afraid one of the main points of the article was somewhat confused. But I am glad to say that it has aroused more favourable comment in other trade circles. There is very little doubt that "educational" films are shortly to wield a much greater force in the moulding of the next generation than could possibly have been foreseen when the Films Act was framed. And the fact that British-made educational and scientific films are not allowed to rank as renters' quota places a very serious handicap upon the expansion of this very vital branch of film producing activity.

British Educationals Should Count as Quota

It may be conceded—as Mr. Phillips argues— that not all "educationals" are of a positively nationalistic flavour and are therefore not necessarily 100 per cent. propaganda for the country of their origin, but I am certain that if in a couple of years our cultural institutions are forced to rely upon America for the supply of films which by that time will be in general use, there will be a great outcry—too late, as usual! And unless British-made educationals are allowed to count as renters' quota the more powerful American-owned distributors in this country will not handle them, because they can get plenty from America. If the Board of Trade could encourage American renters to distribute British educational films by accepting them as quota, a national as well as commercial end would be served. Widespread exhibition of these films will arrive when the market is fully ripe for the distributor. And the Films Act creates a bottle neck through which American educationals will—when the time comes—pass more freely than British ones.

Bernstein's Motto: "I Dare"?

Sidney Bernstein, who, by the way, is getting valuable publicity in the Beaverbrook journals just now (he deserves it, of course, but so do others not lucky enough to get it), is undoubtedly one of the few "highbrows" in the business who makes a cool commercial success of everything he undertakes. At the Bernsteins' party after the opening of Granada, Tooting, on Monday, nearly everybody around me seemed to be dividing their time between telling Mr. Bernstein or Mr. Komisarjevsky what a miraculously beautiful place is the Granada and whispering to each other what a mad-hatter's circus these same people had made of it! I said what I felt: "Bernstein, this is a daring scheme." "Yes," he flashed, "everything we do is daring." If the signs and portents are reliably cast in my crystal, Sidney Bernstein has not shown us anything yet. He has other schemes beside theatre colour schemes. And he will show us something so daring that the whole trade will gasp—or Will Evans and Lord Beaverbrook are Dutchmen!

"Ben Hur" in 1908

In a recent article referring to a Charles Urban 1909 catalogue of films, we made reference to a wonderful "Ben Hur" film, complete with chariot race, war spectacles and so forth, complete in 400 ft. With characteristic enterprise, Sidney Bernstein secured a copy of the film (which, by an odd coincidence, was found to be in the possession of an exhibitor by the name of Ben Hur) and ran it for the opening performance of the Granada, Tooting, on Monday night. The film was something of a revelation to patrons whose knowledge of film-land was limited to the past 10 or 15 years. It was run through faster than was 1909 practice, and the action seemed crude and jerky, but the photographic quality was much better than might have been expected. These old films always make interesting "stunt" presentation, though oddly enough several people on Monday apparently did not realise this film was twenty-three years old.

Universal British Plans Still In the Air

When I saw Carl Laemmle at the Dorchester a few days ago he could merely confirm the information carried exclusively by THE BIOSCOPE of the last two weeks that he had arranged to make French pictures in France in collaboration with the Consortium International Cinematographique; German ones in Germany in collaboration with Tobis and English dialogue films near London through the newly formed company, Mutual Pictures, Ltd. Mr. Laemmle was particularly guarded in his references to Mutual Pictures. Up to the moment, he has not by any means decided upon fixed production policy, but the past week has been (for him) one full of important events and difficult decisions. He will, doubtless, have more to say when he has had time to study the details of a complicated situation.

Emotional Gorges Cut By Necessity

During our conversation, Mr. Laemmle—a tremendously human personality bulging with good humour and with a marvellous affection for his children, which he never tries to conceal—referred to the difficulties and dangers which Hollywood is facing to-day. We must make good pictures, but we can no longer be certain of returns which will justify the ambitious production commitments we entered into so cheerfully a while ago." he said. "'King of Jazz,' described fairly as the last word in musical films of its kind, did nothing like the business we felt it should to justify our terrific outlay on its preparation." I can easily believe him. I think Universal made the mistake so common in Hollywood of trying to gorge the British public with a fifty course banquet when all it was asking for was a sniff of a good hors d'oeuvres. There is a form of indigestion which can be induced by overfeeding the emotions, and the pangs it produces can hurt even more than those we trace to overtaxing the physical organs. Hollywood might study that "King of Jazz" lesson with profit if it were in a position to keep up the race in extravagance. But it is not.

Sez Beaton!

Laemmle also paid a tribute to the journalistic acumen of Welford Beaton, editor of the *Hollywood Spectator*, whom he described as a far-seeing judge of films and of trade conditions. Picking up the issue of the *Spectator* for August 29th, I read in Beaton's comment: "Bankruptcy very nearly has been the price that the motion picture industry was called upon to pay for its demonstration of the great truth that screen entertainment cannot be turned out by factory methods . . . the screen was able to succeed financially in spite of the terrific manhandling it received from those who acquired control of it; it was able to pay enormous salaries to those who did not earn them and to squander money outrageously on extravagances due to executive stupidity." I wonder whether Mr. Laemmle would endorse that lot!

"Queer People" Off

"'Queer People' Called Off," reads a *Hollywood Herald* headline. Aren't they always?

Stars and Stripes

My Hollywood information agent writes: "A hitherto unnoticed effort of the M.-G.-M. outfit to 'get the drop' on its competitors is the teaming of stars each capable of drawing big business alone. Almost simultaneously, and without the usual ballyhoo from the studio, three big pictures are going into production, each with two big names heading the cast instead of the usual one. Greta Garbo and Ramon Novarro are teamed in 'Mata Hari,' Wallace Beery and Jackie Cooper split the billing in 'The Champ,' and in 'Private Lives' Robert Montgomery will share the honours with Norma Shearer. A fourth subject is in preparation for Cooper and Marie Dressler. Now that Selby Howe man will be front-paging 'two stars for the price of one.'"

And just to complete the emblem exhibitors may put them over with the kids by adding the bag of stripes, eh?

J. V. B. —The Real One

The news of J. V. Bryson's resignation from the managing directorship of Universal created less surprise among his closest friends in the trade than among the thousands up and down the country to whom he was just the go-ahead Universal chief and showman. For his health has been a source of great anxiety to his family circle and to his Universal colleagues for quite a long time, and it has been quite apparent that he was borrowing from to-morrow in energy. One admires his pluck and enthusiasm just as one did his sometimes ruthless originality. J. V. has made a name for himself principally by hard work, but the admiration which hundreds of showmen feel for him has its root in his utter disregard alike for the rut and those who choose to traverse it. I am conscious at this moment that there have been times when J. V.'s love for the unconventional has aroused the criticism of THE BIOSCOPE. There have been clashes, for J. V. could always stand with his back

to the wall and hit out! But nothing that ever happened or ever could would smudge in our minds vivid recollections of a warm-hearted little friend. I hope he will soon come back revitalised.

Ditcham Starts

His successor, S. Frank Ditcham, receives an honour at the hands of Carl Laemmle of which no one could be more deserving and which none could justify as well. For three years he has been a director of Universal, and has taken an increasing hand in the company's affairs. He is a veteran of the trade—one of its many young veterans—for he started right back in 1912 with the old Ruffell's Bioscope. What Ditcham doesn't know about the British territory is not worth much to any film salesman. Moreover, he has a great personal charm, which will mean a good deal to him in his great task of pushing ahead the interests of Universal in this country. He is not starting his new life with "a golden spoon in his mouth," so to speak; times are full of disturbing possibilities, and it is an open secret that Wardour Street has begun already bitterly to realise some of them. We extend our best wishes to S. F. D. May he yet convert his initials to £.s.d. in the good books of the Laemmle people.

A Gardening Story

How's this for a yarn?—and it grew in the British Empire. (American publicity boosters please note):—

"Ern Menzies, an exhibitor of Narrogin, Western Australia, reckons he can tell how a picture will go over with his patrons by the number of unemployed boys who offer to dig part of his orchard for a free pass.

"For 'Whoopee,' on the Monday morning of its season, two boys turned up. There were two more in the afternoon; four on Tuesday morning; six that afternoon, and on the Wednesday three others arrived to help clear away the weeds.

"For the following picture, boomed as a big one, there was only one youth in the locality anxious to handle a spade for the free-pass privilege, and Ern wasn't at all surprised when his 'big one' registered a flop. When 'Whoopee' was in, the orchard was doing fine, so that, in a roundabout way, it can be argued that the welfare of Ern Menzies' orchard depends on the motion picture producers of America and Great Britain; if they don't turn out the hits, the weeds will spread and so on."

Everyones, leading Australian film trade journal, publishes the story, and its editor, commenting on the plan, says it's grand, except that it "won't work for city blokes like us unless we go into the fruit business." That, naturally, is dangerous—raspberries, you know! Personally I believe the whole yarn began in Wardour Street—Robb Lawson of United Artists—at least he took special precautions to ensure I read it.

"Cimarron" in 59 London Theatres

"Cimarron," the Radio picture, started off at a record breaking pace last Monday, when no less than 59 halls in London and district commenced their run of the picture.

This release, which is the largest with which Radio Pictures have had to cope since their commencement, is thoroughly in keeping with the large scale atmosphere which pervades the whole of the subject of "Cimarron."

Waterloo Loneliness

"Waterloo Bridge" ("Where Lonesome Ladies Stroll") reads a Universal advert. in *Motion Picture Daily* of U.S.A. If they must choose Waterloo Bridge no wonder they're lonesome. Pity—and Adelphi Arches so near!

Sez We!

Who said we said Bottomley?
Bowman——bunkum——bosh!

OBSERVER



One of the Himalayan shots in Ideal's new mountain adventure film "Excelsior," for trade show at the Prince Edward Theatre, on Thursday, September 17, at 8.45 p.m.



Carl Laemmle, Universal president, with John Drinkwater, his biographer, whom he visited in London. Will Drinkwater write film stories for Universal production at Elstree?

MAY WE ASK?

What *did* Lord Beaverbrook arrange in America?

* * *

The name of the daily film critic who asked Carl Laemmle whether he was an expert champagne taster?

* * *

And why he didn't take Laemmle at his word when he replied, "Well, I guess I'm ready to try some anytime you like"

* * *

Did Simon Rowson, of Ideal, change the hour of the "Excelsior" premiere to 8.30 p.m. just to be sure that "the Shades of Night were falling fast"?

* * *

Who titled the very good Fox picture "Bad Girl"?

* * *

Whether delegates attending the International Illumination Congress in London had an "illuminating" experience when they visited the beautiful home of H. Hepworth Thompson, managing director of Holophane, Ltd., at Magna Charta Island, Windsor.

* * *

Whether Billie Bristow, having reached "deadlock," will give up publicising British film stories in order to concentrate on writing some more that are worth publicising?

* * *

Whether the F.A. has heard that at least one Lancashire lad will (according to W. & F.) be "Up for t'Coop" as early as next Monday?

* * *

Whether out-of-work members of the Film Artists' Guild will approve A. Coulson Gilmer's declared intention of trying to find British screen talent by organising a public competition?

* * *

Whether there is not already within reach of the studios adequate human material which is wasting for want of using?

"Bioscope" Readers' Forum

Open Platform To All in the Trade

READERS of THE BIOSCOPE have frequently expressed a desire for the recommencement of our "Reader's Forum," for many years an interesting feature of this journal.

The Editor will be pleased, therefore, to receive from any member of the film industry, or anyone actively interested in its welfare, contributions, however controversial, to this feature.

All letters intended for publication MUST be accompanied by the name and address of the writer and, unless expressly requested to withhold, the Editor will consider himself at liberty to publish names and addresses. If requested, however, a pseudonym only will be used, and the name and address will be treated in strict confidence. Letters should be reasonably brief and, if possible, confined to one specific subject.

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

A long time ago, when the Quota Bill came out, I was one of the people who did not like your policy. I even stopped taking THE BIOSCOPE, till I thought better of it.

Anyway, I think I have proved the point I raised at the time, which was that only the big concerns stood to get anything out of the Quota, and the small independent exhibitor was going to be fleeced every time. Whether you will believe it or not, I have lost money on nearly all the British pictures I have shown. Every time I have put on a Quota film my takings have dropped, and on many occasions regular patrons have asked whether a coming attraction was British or not, and when I said it was they have replied that they would stay away from the theatre that week.

In case you still think that the Quota was a good thing for the small British exhibitor, I am enclosing the figures I have reached with the British films I have shown, and also figures reached with the kind of American film I have been able to take second run.

You will see—if you will accept my figures—just how much I have dropped. I know other exhibitors who have, too, if they only dare speak the truth.

And you will remember that what I said has come true. I said that if the Quota passed as it stood, the best films would be snapped up by the big concerns, and that until the total number of British pictures was increased to about two or three times the number absolutely necessary to supply the Quota, there would be so little choice for the small exhibitor that he would be forced to take pictures without any money in them.

Also, there has been nobody to help fight the battles of the small theatre owner. He has been pinched not only by the Quota, but by the renters, who have made him pay more than economic rates for his films. After all, everybody has got to get some films from somewhere or close down. I pay to the C.E.A.—another thing you told me to do for which I cannot thank you over much—but as far as I can see they have not done a thing to get fair play for the small exhibitor: they only seem to consider the big circuit members who have got their own producing concerns and can do without help, any way. When the Quota ends the Americans will be ready to come here and show their hands in the theatres they already control on the Q.T. There will be no cinema industry belonging to this country. It will be like you said in last week's BIOSCOPE. There will be a big British industry, but it will belong to America. Why don't you apologise?

Yours sincerely,
London, "SMALL EXHIBITOR."
September 5, 1931.

THE BIOSCOPE *would apologise readily did it accept responsibility for the position in which many small exhibitors have been placed. Some, on the other hand, have made money with British films. We admit that the best British pictures are often offered on prohibitive terms.*

THE BIOSCOPE *supported the Quota in principle as a measure which could not fail to stimulate the production of British pictures.*

THE BIOSCOPE *has also in the past advised exhibitors to join the C.E.A. because it believed that the principle of co-operation and unity among exhibitors was a sound one.*

Though the Quota Act has brought its abuses, THE BIOSCOPE *is no more responsible for that fact than for the present state of organisation in the C.E.A.*—EDITOR.

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

I was interested to read the letter which J. S. Snell, the great little Northerner, inserted in your BIOSCOPE last week. He is quite right; it is time that both British and American concerns dropped the bad habit of trying to make dull dialogue sound bright by putting in a lot of "bloodies" and "hells" and similar exclamations. I manage a theatre where some of the things which have been in recent pictures are not appreciated.

If their writers were all George Bernard Shaws they would know when to use the word "bloody" and when not to. As it is they are not so hot. They just spill these "clever" sayings all through a picture, not knowing the difference between "trite" and "tripe."

Mr. Snell is luckier than I am, though, because he can take it or leave it, while I cannot; I happen not to be in charge of my own bookings. All the same, I am against this stuff every time.

Another thing my audiences are sick to death of. That is the old Cockney "blimey." Every taxi-driver and bus conductor who comes into a British picture has a face like a codfish, and a voice like a drunken fish-porter. And every one says in the most unconvincing Cockney accent "Oh, Blimey," or "Oh, Crikey." Do it once, Mr. Producer; do it twice if you must, but for heaven's sake don't do it every time.

Thanks for promising to keep open space for us theatre people. I have lots of things I would like to say, only I would rather wait till I can say them to my own name.

THE BIOSCOPE gets better and better; thanks for that, too.

Yours sincerely,
Birmingham, MIDLAND MANAGER.
September 6, 1931.



Helen Chandler, Sally O'Neil, Ralph Graves and Jason Robards head the cast of "Men Women Love," which Sterling Films will present to trade viewers at the Prince Edward Theatre on Wednesday next, September 16, at 8.45 p.m.

Latest News About Pictures— in Pictures

BIOSCOPE ART · · · ·
SECTION ∴ STILLS · ·
FROM FORTHCOMING
BOOKINGS. ———

Letter Boxes
Pictures
in Pictures

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FROM FORTHCOMING
BOOKINGS. ———

Two From Paramount



PHILLIPS HOLMES and Sylvia Sidney (top) in "Her Dilemma," which Paramount will screen to the trade on September 15, at the Carlton, at 10.45 a.m. Below: Nancy Carroll and Fredric March in "The Night Angel," written and directed by Edmund Goulding and for presentation by Paramount at the Carlton Theatre, on September 11, at 10.45 a.m.

Richard Dix in "The Public Defender"

From RADIO



RICHARD DIX, hero of "Cimarron," has another "strong man" part in Radio's "The Public Defender," which is to face the judgment of the press and the trade at the Prince Edward Theatre, at 3 p.m. on Wednesday, September 30. Shirley Grey and Purnell Pratt have big supporting roles.

Two British Pictures From W. & F.

From GAINSBORO'

and B. & D.



SCENES 1 and 2 are from Gainsborough's thriller "The Ghost Train," in which Jack Hulbert, Cicely Courtneidge, Ann Todd and Donald Calthrop have principal roles. W. & F. will present the film at the Prince Edward Theatre, on Tuesday, September 22

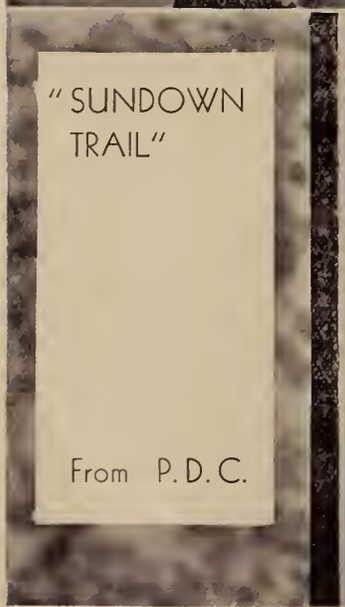
3 is from the British and Dominions production "Up For The Cup," featuring Sydney Howard, which W. & F. are exhibiting at the Capitol Theatre, on Monday evening next (September 14).

Open Air Western From P.D.C.









In the P.D.C. programme of RKO-Pathe Western pictures is "Sundown Trail," starring Tom Keene with Nick Stuart and Marion Shilling. The London trade show will be held at the New Gallery, on Wednesday, September 16, at 11 a.m.

Ramon Novarro in "Son of India"



To follow "The Secret Six" at the Empire Theatre, M-G-M have lined up Ramon Novarro's new vehicle "Son of India," in which the supporting cast includes Conrad Nagel, Madge Evans, Marjorie Rambeau and C. Aubrey Smith. Jacques Feyder, the famous Frenchman, directed.

"Merely Mary Ann"

—————Say Fox



JANET GAYNOR ═══ CHARLES FARRELL

Shortly for Fox presentation in London is the new Janet Gaynor—Charles Farrell film "Merely Mary Ann," for which another booking success is predicted at Fox headquarters.

London Trade Show Diary

THURSDAY

"The Ruling Voice" ..... **F.N.P.**
Prince Edward, 8.45

First National's big offering, "The Ruling Voice," which will be shown at the Prince Edward at 8.45 p.m. to-morrow (Thursday), is to rank as one of this company's foremost pictures for next year. Critics in America state that it ranks with the very finest stories of its type yet made, and particularly commend the unusual character which Walter Huston gives the screen.

As Harry Bannister, Huston presents the type of business man who has a special genius for organisation and a personality with which to back it up. Although the picture abounds with action gunmen and the activities of bandits, this is not emphasised so much as the building up of the drama in its relation to humanity. Another fine study is that of Dudley Digges, and Loretta Young, Doris Kenyon, David Manners, John Halliday, Willard Robertson and Gilbert Emery are also prominently cast.

"The Written Law" ..... **Idea**
Phoenix, 3

"The Written Law," written and directed by Reginald Fogwell, is to be trade shown by Ideal at the Phoenix Theatre, at 3 p.m. to-morrow—Thursday. Described as a triangular drama with a novel and exciting twist, it features Madeleine Carroll, Percy Marmont and Henry Hewitt.

FRIDAY

"The Night Angel".....**Paramount**
Carlton, 10.45

Edmund Goulding wrote and directed "The Night Angel," a romantic drama of days and nights in Prague, the modern capital of Czechoslovakia. The action centres around "The Duck"—a cabaret of questionable flavour which is owned by an impoverished and unscrupulous countess. Her daughter, Nancy Carroll, is an entertainer in this pleasure resort for the tired business men of Prague, and Alan Hale is the professional strong man and bouncer of the place, who exercises a strange power over the beautiful young girl. March is seen as the young lawyer elected to "clean up" the cabaret. He causes the arrest and jailing of the countess, tries to reform Nancy, who hates him cordially and is framed by Hale, who has an even greater resentment toward him.

Paramount will trade show "The Night Angel" at the Carlton on Friday morning, September 11th, at 10.45 a.m.

Seven Shorts ..... **P.D.C.**
Own Theatre, 3

P.D.C. will screen seven shorts in their own theatre at 3 p.m. on Friday next, September 11th.

MONDAY

"Up For The Cup".....**W. & F.**
Capitol, 8.30

That very amusing comedian Sydney Howard is the star of "Up For The Cup," which W. & F. will trade show at the Capitol, on Monday next, September 14th, at 8.30 p.m. Directed by Jack Raymond, it tells of the misadventures of a North countryman in London, and is said to be a laugh from beginning to end.

"The Fighting Test" ..... **Butcher**
R.C.A. Theatre, 3

Butchers will present a Western, "The Fighting Test," in the R.C.A. Theatre, Film House, on Monday next, September 14th, at 3 p.m.

TUESDAY

"Her Dilemma".....**Paramount**
Carlton, 10.45

"Her Dilemma," based on the intimate revelations in the day-to-day diary of an anonymous girl student, will be trade shown by Paramount at the Carlton on Tuesday, September 15th, at 10.45 a.m. The diary written by a girl whose own intensely emotional experiences are said to reflect the thoughts and actions of students of co-educational colleges, deals dramatically with actual happenings in the lives of one of the most interesting sections of modern youth. The cast includes Phillips Holmes, Sylvia Sidney, and Norman Foster. David Burton and Dudley Murphy directed.

"The Brat" ..... **Fox**
Prince Edward, 3

Fox will show to the trade "The Brat" on Tuesday, September 15th, at the Prince Edward Theatre, at 3 p.m. Sally O'Neil plays the name part and is seen as an orphan waif who is brought into the home of a successful author in order that she may provide "colour" for his forthcoming novel. Other parts are played by Frank Albertson, Alan Dinehart, Virginia Cherrill, June Collyer and Farrell MacDonald. The picture was directed by John Ford, the Fox gold-medallist director.

"The Big Gamble" ..... **P.D.C.**
New Gallery, 11

"The Big Gamble" will be shown by P.D.C. at the New Gallery, on Tuesday, September 15th, 11 a.m. Alan Beckwith (Bill Boyd), down and out, makes an arrangement with North (Warner Oland) whereby North will maintain him in luxury for a year and at the end of that time dispose of him, drawing a vast sum in life insurance. To safeguard himself further, North insists that Alan shall marry, in order that the wife may draw the insurance. North provides the girl, Beverly (Dorothy Sebastian), who is in his power because her brother Johnny (William Collier, jnr.) is under North's thumb. Alan and Beverly fall in love. Johnny, who intends killing North, is captured and taken for a ride. Then follows a tremendous climax leading to the death of North and happiness for Alan and Beverly.



This mask of grim determination belongs to Walter Huston, star in the First National and Vitaphone production "The Ruling Voice," for London trade show at the Prince Edward Theatre at 8.45 p.m. to-morrow (Thursday)

WEDNESDAY

"Sundown Trail".....**P.D.C.**
New Gallery, 11

Marion Shilling, Hooper Atchley, Tom Keene, Stanley Blystone and Nick Stuart are the players in "Sundown Trail," a Weston, which P.D.C. will offer at the New Gallery at 11 a.m., on Wednesday next, September 16th. This promises some thrills in hold-ups and the clashing of opposing parties with a beautiful girl as the centre of attraction. There is said to be a terrific fight at the ranch in which the bad man is finally overpowered through the efforts of a regenerated youth.

"Men Women Love".....**Sterling**
Prince Edward, 8.45

"Men Women Love," which Sterling Films will show at the Prince Edward at 8.45 p.m., on Wednesday, September 16th, is a production directed by James Cruze. Adapted from a famous play by Edward B. Sheldon, author of "Romance," it is said to contain some of the most tense and powerful drama yet produced for takling pictures. The cast is headed by Ralph Graves, Helen Chandler, Sally O'Neill, and Master Wally Albright.

"Larceny Lane" ..... **Warner**
Prince Edward, 3

On Wednesday, September 16th, at the Prince Edward, at 3 p.m., Warner Brothers are trade showing "Larceny Lane," in which James Cagney and Joan Blondell are co-featured. It tells of a bell-boy and a linen-girl in a big hotel who become partners in the business lf easy money-getting—displaying great ingenuity in the pursuit of their chosen "profession," and in avoiding the long arm of the law. Also in the cast are Louis Calhern, Noel Francis, Guy Kibbee, and Raymond Milland.

The feature will be preceded by two Vitaphone Shorts.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

WEDNESDAY, SEPTEMBER 16

Men Women Love (Sterling), Prince Edward.
Larceny Lane, and Vitaphone Shorts: No. 5210, How I Play Golf, No. 10; No. 5109, Adventures in Africa, No. 9 (Warner), Prince Edward.
Sundown Trail, Full Coverage (P.D.C.), New Gallery.

THURSDAY, SEPTEMBER 17

Excelsior (Ideal), Prince Edward.
I Like Your Nerve (F.N.P.), Prince Edward.

FRIDAY, SEPTEMBER 18

Seven Shorts: "Two a.m.," "Taxi," "Male Man," "Once Over, Light," "Thou Shalt Not," "Any Little Girl That's a Nice Little Girl," "Fair and Square Ways" (Paramount), Carlton.

TUESDAY, SEPTEMBER 22

Ghost Train (W. & F.), Prince Edward.

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British Studios To-day

Pertwee With Warner—Gainsborough Buying New Stories—Ralph Lynn "In Mischief"—Sun-bathing And—Soil!



Renate Muller, who returns this week to play in the Gainsborough production "Sunshine Susie," interrupted by her recent illness. Victor Saville is directing

Pertwee Writing Warner Dialogue

"Murder on the Second Floor," the first Warner First National British film—as first announced in THE BIOSCOPE—goes into production at Teddington next week. Roland Pertwee, who recently broke an ankle, is writing the dialogue, and in order to lose no time, Irving Asher, Warner's production manager, travelled to Bampton, in Devon, where he and Pertwee attacked the work by the famous writer's bedside. "Murder on the Upstairs Floor," so to speak. However . . . Wm. McGand is getting his cast lined up, and several contracts are likely to be signed within the next few days. Meantime, I am glad to hear that Florence Desmond, who proved her mettle so splendidly in "Sally In Our Alley"—far outshining Gracie Fields as an actress—is to have a big part. So is Sydney Fairbrother, who is to play the role taken by Muriel Aked in the stage version.

"Sunshine Susie" Returns

Gainsborough's new film of "Michael and Mary" finished over the week-end with the lovers driving off the studio floor in a hansom cab, while their "creator," A. A. Milne, looked on approvingly.

On Monday work recommenced on "Sunshine Susie," the German musical comedy which Victor Saville is directing. Renate Muller, the German musical comedy star, who plays the lead in "Sunshine Susie," arrived back in London on Monday looking very fit. After her serious operation, which interrupted work on the picture in July, she went off to her own country to recuperate.

There she stayed at the lovely little village of Tegennsee, in the Bavarian Alps, which is next door to the place where the exterior shots were made in "The Constant Nymph."

Tegennsee, according to Miss Muller, is one of the world's beauty spots, and Pall Mall, where her London flat is situated, seems a trifle gloomy after it.

Prince Ruprecht of Bavaria has a castle there, and beside it is a famous old guest house, where you can dine at long oak refectory tables off unlimited home-brewed lager beer and innumerable varieties of succulent sausage for 10d.! What a locale to exchange for Islington—or even, say, Charing Cross Road!

New Gainsborough Schedule Making

A number of new productions are already being prepared in the Gainsborough scenario department, and it may be necessary for space to be rented shortly in one of the independent studios. The next picture to be made at Islington will probably be that very successful farce "Lord Babs," with Bobby Howes in the name part.

Cricklewood's New Inn

In the Stoll studios, Cricklewood, a comfortable little inn—"The Jolly Pilots"—has been built, and there Kay Hammond is to serve "arf and arf" to thirsty mariners and other characters in "The Third String," the Gaumont-Welsh Pearson film, on which work commenced last week.

Among the film pub's regular patrons will be Sandy Powell, Alf Goddard (naturally), Charles Paton and Mark Daly, impersonating W. W. Jacobs' delightful double-crossing quartette.

Sydney Fairbrother and Pollie Emery play "Mrs. Peabody" and "Mrs. Champ" respectively—next-door neighbours whose picturesque homes occupy another corner of the studio.

"The Third String" will also be responsible for bringing a fair to Cricklewood; George Pearson is making arrangements to concentrate roundabouts, flying chairs, cocoanut shies and other show attractions in the bigger studio.

B.I.P. and Sun-bathing

"Let's Go Naked" is the title of the story by a well-known writer, and will be directed by Norman Lee for B.I.P. The story deals with sun-bathing, and will feature forty of the most beautiful girls in all their highly attractive wear for these occasions, with the scenes laid on the seashore and a fashionable bathing-pool.

B.I.P. should change this title. Sunbathing is a healthy recreation pursued by clean-minded people who already have enough to fight in public prejudice and prudery without having to face the criticism that they have "inspired" a leading British film producing concern to adopt such a title as this. No one minds Mack Sennett stuff even these days, but where nakedness enters into the question it is a matter for decency and discretion and should not be turned to box-office account in this way.

Norman Walker's Next for B.I.P.

The next picture to be directed by Norman Walker for B.I.P. will be "Bill the Conqueror." This is an original story by Dion Titheradge, with the scene laid at a farm in Sussex, and the story, dealing with rural life, will, it is stated, admirably lend itself to the picturisation of the beauty of the English country.

Ralph Lynn in "Mischief"

Jack Raymond started production at Elstree on Monday of a new British and Dominions film titled "Mischief," and starring Ralph Lynn. Written specially as a cinematic vehicle by Ben Travers, this story, Herbert Wilcox believes, will provide the wry-faced comedian with his finest chance since "The Chance of a Night Time."

"The Verdict of the Sea" Cast

The cast of the new Regina Films production, "The Verdict of the Sea," has now been selected, and will proceed immediately to Falmouth, where the company is to embark on a 300-ton cargo boat, the *Capri*, which will be its headquarters throughout filming operations.

Two popular British favourites return to the Elstree fold in this new story of the sea. John Stuart will portray the hero, with Cyril McLaglen in another important part. The only feminine member of the cast is Moira Lynd, who has played in several B.I.P. productions not yet trade shown. She will appear as the Captain's daughter, and her father will be played by that well-known stage actor David Miller. The cast also includes H. Saxon-Snell, Hal Walters, Billy Shine, Edward Barker, Joe Arthur and Tom Shenton.

Short Shots

George Studdy, the famous cartoonist, has shown his interest in the Tailwaggers by placing at the disposal of Delta Pictures, Ltd.—Widgey R. Newman—some original "Bonzo" cartoons to illustrate the titles in this new series of "talkie" short featurettes now in production.

* * *

John Orton, who is supervising Gene Gerrard's picture, "Out of the Blue," has taken his unit on location.

* * *

Gene and Kenneth Kove are to be found outside The Three Hammers Hotel, St. Albans, but not only outside.

W. H. M.

Quigley Editorial Change

Leo Mechan, general manager since its inception of the *Hollywood Herald*, published by Quigley Publications, has been appointed by Martin Quigley to the editorship of the paper.

Walturdaw Extension

The Walturdaw Cinema Supply Co., Ltd., are extending their activities in the North by the appointment of Archd. A. Richardson as Scottish representative. Mr. Richardson, who is well known to Scottish exhibitors from his association with Western Electric, takes over his territory next week.

First National's Busy Season

Big Product for Early Trade Show

A line-up of pictures that promises to mark a new high level of excellence in First National's Burbank output is now being prepared for the ensuing year. Although several very powerful films have already been shown to the trade both in London and the Provinces, those in a position to know are aware that these constitute only a proportion of the impressive productions in hand, and for which early trade showings are to be fixed.

Two of the oldest established and most successful stars of the company's contingent launch the new year year product with important pictures. Richard Barthelmess is forcefully cast in the drama of newspaper life, " The Finger Points," and is followed by Dorothy Mackaill, who can always be trusted to provide a good performance, in the ultra-modern drama " Party Husband." Douglas Fairbanks, Junr., whose ability has prompted the company to promote him to a fully-fledged star, is seen in the absorbing romance by A. Hamilton Gibbs, " Chances," which was so heartily applauded at its trade show.

The return of Doris Kenyon into the new medium of the " talkies " has also raised the widest interest, and it is a foregone conclusion that this popular star of silent days will quickly regain her great prestige.

In " The Bargain " she is seen opposite Lewis Stone in a domestic comedy, which nevertheless proves her worth as a valuable addition to the sound screen. All sides agree that Joe E. Brown's newest comedy, " Broad Minded " sees the wide-mouthed one at his best. The stirring spy romance, " Men of the Sky," by the famous collaborators Jerome Kern and Otto Harbach, who have together created many musical comedy successes, features Jack Whiting and Irene Delroy. Dorothy Mackaill makes another very welcome return in " The Reckless Hour," which has won appreciation both for the engrossing nature of its story and its forceful acting. The distinguished supporting cast is headed by Conrad Nagel, Walter Byron, and H. B. Warner.

The above pictures that have been set for release in the opening months of the new year, in the order given, are followed by a further strong array of productions, and we may look forward to early trade shows of starring vehicles for all First National principal stars.

Of outstanding importance is the new Walter Huston drama, " The Ruling Voice " —for trade show to-morrow (Thursday), at the Prince Edward, at 8.45 p.m.—which sets out to give a throbbing exposé of the methods used by dishonest business men to force up the prices of essential commodities,

Yet another starring picture for Douglas Fairbanks, Junr., is heralded in " I Like Your Nerve," which is the story especially written for the star by the famous English author, Roland Pertwee. As in " Chances," the star will be supported by an exceptionally strong supporting cast, including Loretta Young, Edmund Breon, Henry Kolkar, and Claude Allister. The story of this romance takes place in a South American country. This picture will be trade shown at the Prince Edward Theatre on Thursday, September 17th, at 3 p.m.

Richard Barthelmess will be seen in another outstanding picture by the author of " The Dawn Patrol," when his latest, " The Last Flight," is presented. The drama deals with a group of aviators who, when hostilities have ceased, go in search of a good time in Paris and Lisbon, taking a girl with them as their mascot. David Manners, Helen Chandler, Walter Byron, Elliott Nugent, John Mack Brown, and other important names are in the cast. The London trade show of this picture has been fixed for Thursday, September 24th, at 3 p.m., at the Prince Edward Theatre.

The success achieved by the brilliant child actor Leon Janney in " Father's Son " is a reminder that his next picture, " Penrod and Sam," will prove an even greater hit. Based on the world-famous child study by Booth Tarkington, who also created "Father's Son," many people will call to mind that a silent version of this picture was immensely popular some years ago.

" Penrod and Sam " concerns the pranks and adventures of a small boy, and the human side of the character has, it is understood, been brought into excellent relief. William Beaudine, who made such a success of the silent picture, is the director. This subject is due for trade show at the Prince Edward Theatre on October 1st, at 8.45 p.m.

The list of titles to follow this big attraction include the very important drama " The Honour of the Family," adapted from the novel by Honore de Balzac. This will mark Bebe Daniels' initial picture for First National in the new season's batch. Joe E. Brown stages a come-back in " Local Boy Makes Good," while another Edward G. Robinson drama, " The Honourable Mr. Wong," sees the star in a Chinese role. Production is already in hand for this picture, which is based on an unproduced David Belasco play.

Men Women Love

Sterling's Cruze Picture

Sterling are to give a special presentation of " Men Women Love," directed by James B. Cruze, adapted from a play by Edward B. Sheldon, author of " Romance."

" Men Women Love " is a story of a woman's regeneration of the man she loves.

Sterling claim that James Cruze's sensitive direction of " Men Women Love " brings to talking pictures " an artistry truly different, a stupendous achievement which proclaims him the master director of the screen." A special show for Trade and Press has been arranged for Wednesday next, September 16th, at 8.45 p.m., at the Prince Edward Theatre.

R.C.A. Aboard " Homeric "

Wilcox's Schneider Show

R.C.A. Photophone's portable equipment installed recently aboard the *Homeric*, the giant White Star vessel which will form the official grand stand of the Royal Aero Club during the Schneider Trophy Race, will project a film programme, including Herbert Wilcox's new picture, to the company aboard at the conclusion of the Air Race on Saturday next. The *Homeric* is one of a fleet of four White Star vessels equipped with R.C.A. Photophone portable reproducers, the other three being the *Britannic*, *Majestic* and *Olympic*. The Cunard liner *Berengaria* also is equipped with R.C.A.



Richard Barthelmess is supported by Helen Chandler, Walter Byron, David Manners, Elliott Nugent and Johnny Mack Brown in First National's picture " The Last Flight," to be trade shown at the Prince Edward Theatre on Thursday, September 24, at 3 p.m.

BOX OFFICE FILM REVIEWS

Sound and Dialogue Subjects

"The Shadow Between"

(*R.C.A. Sound on Film.*)

Offered by: *Wardour.* **Directed by:** *Norman Walker, for British International.* **Length:** 7,935 *feet.* **Release Date:** *May* 30, 1932. **Certificate:** *A.* **Type:** *Drama; a screen play by Dion Titheradge.* **Cast:** *Kathleen O'Regan, Godfrey Tearle, Olga Lindo, Hubert Harben, Jerrold Robertshaw.*

IN BRIEF: The strange but deeply interesting vicissitudes of a woman; her two marriages, imprisonment and ultimate reunion with the man she loves. Many improbabilities condoned by clever acting and beautiful production. More skilful cutting of the opening and final sequences would improve.

Suitability: Excellent programme picture.

Selling Angles: The touching performance of Kathleen O'Regan, brilliant character studies by supporting cast, well sustained interest, and charming scenery.

Plot: Margaret's young husband, after a career of extravagance, commits suicide. Practically penniless, she returns to her father's parsonage. His lack of sympathy makes life unendurable, and she marries a rich man who pities her. The marriage is not consummated. His firm defaults and, though innocent, he is charged with fraud and sentenced. His wife has grown to worship him. She supports herself by becoming cashier at a restaurant. Through the thefts of a waitress her accounts are unsatisfactory. She is sent to prison. On emerging the waitress pretends friendship and Margaret narrowly escapes being involved in a jewel robbery. The crook relents and helps the girl to prove her innocence. Her husband's release and proved innocence leads to the beginning of real marriage.

Comment: This is a remarkable picture and one with points which are certain to appeal to the general public. Not that it is free from blemishes, for it is novelettish to a degree. But in parts it has the merit of so enchaining attention that for the time being one is less conscious of its imperfections. Margaret appears as a woman buffeted by Fate. First seen a care-free young wife on the shores of the Mediterranean, her happiness is as suddenly overwhelmed when her husband commits suicide because of financial stress. For some time after misfortunes pursue her. The chivalrous gentleman with whom she enters a platonic marriage is the tool of crafty city men and suffers for the crimes of others. But the mild admiration his wife-in-name-only feels for him grows to intense devotion, expecially when, on being sentenced, he tells her she must not wait for him, his convict stain being a "shadow between" them. This influences her future, and her own subsequent conviction makes her feel they are then on a level. The picture is filled to overflowing with incidents, many affording splendid opportunities for character studies, often humorous. After the initial tragedy much footage is devoted to the platonic love-making and a slight sagging of interest is apparent, but towards the close an excellent climax is worked up until the final scene, which again lapses into footage. Though there are many episodes stained with improbability it cannot be said there is anything in the story which is impossible. The picture is likely to make a strong feminine appeal.

Acting: Kathleen O'Regan's performance as the heroine is one of depth and intelligence. In several scenes she rises to emotional heights which compel admiration. Godfrey Tearle as the aristocratic city man whom she marries has a difficult part, his chivalry being difficult to accept. But he succeeds in making him a gentleman, never a prig. Unfortunately nothing is shown to prove that he tries to win his wife's real love during their brief married life. Next to these impersonations the most interesting is that of a "bad lot" by Olga Lindo. First seen as the mistress of the scoundrel city man who causes the financial crash, she is afterwards the dishonest waitress and, at the close, the jewel thief. In each case she proves herself a brilliant character actress. A well selected cast shine in subordinate parts—Hubert Harben as the heroine's clergyman-father, Mary Jerrold as the mother, Arthur Chesney as a thief, Jerrold Robertshaw as an invalid, and many others.

Production: Some beautiful pictures are introduced, the Riviera, an English village, and realistic interiors. The photography by Claude Friese-Greene is excellent.

Sound: The voices are all admirably distinct. The song "Love Sent You to Me" is pleasing.

"Expensive Women"

(*Vitaphone on Film and Disc.*)

Offered by: *Warner Bros.* **Directed by:** *Hobart Henley.* **Length:** 5,548 *feet.* **Release Date:** *London, March* 14, 1932; *Provinces, March 28th.* **Certificate:** *A.* **Type:** *Smart Set Sex drama, based on the novel "The Passionate Sonata," by Wilson Collison.* **Cast:** *Dolores Costello, H. B. Warner, Warren William, Anthony Bushell, Polly Walters, Joe Donahue.*

IN BRIEF: The love affairs of a fickle society girl, leading to a murder but verdict of suicide. Uninteresting story developed on unconvincing lines. Much bibulous humour by clever "silly-ass" comedian.

Suitability: For indulgent patrons.

Selling Angle: Dolores Costello's name.

Plot: Constance Newton, an ultra-modern society girl, leads a life of frivolity and has numerous male friends with whom she flirts. Her three favourites are Hartley, a musician, Raymond, the son of a rich man, and Bobby Brandon, droll but usually drunk. She accepts the devotion of wealth with a view to matrimony until it suddenly transpires that Raymond has a wife from whom he is separated. He proves a poor creature entirely under the thumb of his father, who is determined that he shall return to his wife. Constance is confronted by Raymond, Senr., and upbraided in scathing terms. At a wild party, where liquor is plentiful, a quarrel occurs and poor bibulous Bobby is shot by young Raymond. At the inquest his father's influence secures a verdict of suicide. Constance turns to the musician for consolation and love.

Comment: Were it not that the leading part is played by an actress of quite exceptional charm this picture would fail lamentably. As it is the characters arouse little interest and no sympathy. Constance, though delightfully vivacious, is a shallow worldling, and belies her name, being obviously incapable of constancy; young Raymond is a worm and his father a tyrant. Bobby, in spite of his chronic weakness, appears to be the best of the circle and regret for his death is inevitable, especially as the crime appears to be objectless and goes unpunished.

Acting: As stated, Dolores Costello (who has been an absentee for some time) dominates the picture. H. B. Warner plays the stern father, Warren William the musician, and Anthony Bushell the docile son. Joe Donahue gives a clever performance as Bobby.

Production: The picture is beautifully staged and finely photographed.

Sound: Recording excellent. There is a little piano playing.

"The Reckless Hour"

(*Vitaphone Sound on Disc*)

Offered by: *F.N.P.* **Directed by:** *John Francis Dillon.* **Length:** 6,562 *feet.* **Release Date:** *February* 29, 1932. **Certificate:** *A.* **Type:** *Sex drama, based on the play "Ambush," by Arthur Richman.* **Cast:** *Dorothy Mackaill, Conrad Nagel, Joan Blondell, H. B. Warner, Walter Byron, Joe Donahue.*

IN BRIEF: The tribulations of a mannequin who loves son of wealth unwisely, but is consoled by the affection of an artist. A familiar story unfolded with much charm owing to delightful character studies, good production and strong situations.

Suitability: A most acceptable picture for popular halls.

Selling Angles: Dorothy Mackaill's popularity, the chain of believable incidents and happy ending.

Plot: Margaret, daughter of a bookseller, lives with her father, mother and sister. She attends a dress salon daily and is admired by the son of a wealthy man. She accompanies him to pleasure resorts and her cravings for luxury are gratified. Her late hours worry her father, and he warns her of her jeopardy. But it is too late. The old man goes to the seducer's rich father. The youth agrees to marry, but the girl refuses him, being indignant at her treatment. An artist friend of her lover has always admired her and she sits to him. Her father listens to a slippery company promoter, mortgages his place and becomes penniless. Ultimately, the artist proves a benefactor, and, having obtained a divorce from an absent wife, he offers Margaret marriage, and she accepts him.

Comment: This is an instance of the familiar plot doing good service. Events are unfolded with much detail, though there is nothing redundant. The spectator peeps into the old bookseller's shop and living rooms, and, thanks to the delightful acting of H. B. Warner, Dorothy Mackaill and Joan Blondell, seems to make the acquaintance of the family. But while there is an undercurrent of pathos, the director has introduced much humour, especially by Joe Donahue's impersonation of a facetious friend. After these early scenes matters are transferred to the rich man's mansion and the erring youngster. Interest then wanes slightly, but is revived by Conrad Nagel's young artist, whose conduct forms a striking contrast to that of his erstwhile friend. Closing scenes are dramatic, for the old bookseller suspects that his daughter has sold herself for his sake. The knowledge that she is about to become a wife, and that they are all going to Europe, leads to a happy ending.

Acting: This is in the hands of an exceptionally clever cast. Dorothy Mackaill plays the deceived heroine, Joan Blondell her witty but jealous sister, and Helen Ware the discontented mother. Walter Byron impersonates the treacherous lover, Conrad Nagel the true one, William House the company promoter, and Claude King the seducer's father. It would be difficult to speak too highly of H. B. Warner's bookseller.

Production: There is considerable variety in the charming staging. The heroine is beautifully gowned.

Sound: The voices are distinct, but in some instances harsh.

"The Road to Singapore"

(*Vitaphone Sound on Disc*)

Offered by: *Warner Bros.* **Directed by:** *Alfred E. Green.* **Length:** 6,325 *feet.* **Release Dates:** *London, February* 15, 1932; *Provinces, February* 29, 1932. **Certificate:** *A.* **Type:** *Matrimonial drama, based on a story by Denise Robins and the play by Roland Pertwee.* **Cast:** *William Powell, Doris Kenyon, Louis Calhern, Marian Marsh.*

IN BRIEF: A nurse journeys to the East to become the wife of a doctor. After marriage, devotion to his work gives opportunities for a philanderer to supplant him. The woman leaves her husband. Conventional story made interesting by excellent acting.

Suitability: For good class houses.

Selling Angles: William Powell and the tropical atmosphere.

Plot: While on an Eastern bound liner, Philippa's charms appeal to Dawltry, a fellow passenger. She snubs him, but is interested. On

arrival at the port a storm forces her into his society. She joins her fiancé, a doctor, and the marriage takes place. Dawltry, who proves to be a neighbour, has an unsavoury reputation, and clubmen avoid him, for he is considered a cad. The doctor is more interested in his cases than in his wife, and she feels neglected. A birthday party for his young sister is arranged, and Dawltry unexpectedly receives an invitation. The doctor is indignant and believes the profligate is pursuing the young girl. But the wife has sent the card. Soon ardent love arises between the couple. After a time the doctor's eyes are opened and he flourishes a pistol, but is far from heroic. The woman decides to leave him. The lovers start for Singapore.

Comment: This can hardly be described as a pleasing picture, although tense situations make it deeply interesting. Neither of the characters arouse sympathy. Though Dawltry attempts to clear himself anent past misdemeanours, he plays an evil part. Philippa is, from the first, obviously fascinated and soon seeks, rather than avoids, temptation. The doctor's loss of his wife's affection does not awaken commiseration, for he brings it about by absurd devotion to his professional duties. Lastly, there is the little sister whose amorous maidenhood antics amuse rather than attract the profligate. Much of the picture's success is due to the excellent and realistic staging, and in every case the acting is of a high standard.

Acting: William Powell has a part of the type in which he always excels. Needless to say, the impersonation is one of polished ease, cynicism and self confidence. Doris Kenyon does well in the difficult part of Philippa. The energetic, dogmatic and loquacious doctor is finely played by Louis Calhern, and the young sister by Marian Marsh. It is a kittenish and somewhat suggestive performance.

Production: This is wonderfully effective, tropical settings enhancing the realism. A semi-religious festival takes place in the vicinity of the bungalow, with crowds of natives dancing and chanting.

Sound: All voices are distinct.

"The Secret Call"

(Western Electric Sound on Film)

Offered by: *Paramount.* **Directed by**: *Stuart Walker.* **Length**: 6,557 *feet.* **Release Date**: *March* 14, 1932. **Certificate**: *A.* **Type**: *Drama of American politics based on a play "The Woman," by William C. de Mille.* **Cast**: *Peggy Shannon, Richard Arlen, William B. Davidson, Charles Trowbridge.*

IN BRIEF: **Long drawn out but powerful story of girl telephone operator and corrupt politician who has caused her father's suicide. Fever heat interest. Brilliant acting. Smart dialogue. Much subtle humour. Satisfactory conclusion.**

Suitability: Good popular appeal if abbreviated.

Selling Angles: The ingenious direction resulting in a chain of exciting episodes.

Plot: When Kelly commits suicide his daughter Wanda implores unscrupulous and powerful Blake to clear her father's memory from the imputation of being a grafter. He brutally refuses, and she vows revenge. To earn her living she becomes a telephone operator and is employed at a palatial hotel where politicians and financiers stop. A struggle is in progress between Blake and a senator who disapproves of his methods. To divert the public's attention from the real issue, Blake endeavours to ruin his opponent's reputation by unearthing a love scandal of the past. Wanda, as telephone operator, is aware of his plans and is heckled by pressmen hungry for copy. Her determination to checkmate Blake is influenced by her affection for his son, to whom, in prosperous days, she was engaged. The only thing required to ruin the senator is the name of the woman. She proves to be Blake's married daughter. The unscrupulous one decides to retire from politics.

Comment: The outstanding merit of this production is its extraordinary ingenuity of construction. Complicated, yet clear, it holds the spectator in a tight grip. The story is far from elevating and may appeal more strongly to American than British audiences. Much of the picture's success is due to the excellent acting of Peggy Shannon, who impersonates the heroine. This is announced as her first appearance, and future ones will be watched for. In the early scenes the girl's thirst for revenge is the pivot of the story. This gives way to the struggle between Blake and the senator, to be succeeded by the question of the identity of the latter's one time inamorata. Yet the three themes are admirably blended. The telephone switchboard is much in evidence (many may think too much), and as the principal characters are stopping at the hotel there is a considerable amount of 'phoning from room to room. Judicious cutting would in this matter be advantageous. Humour is frequently introduced by pressmen, who appear to have an office at the hotel, and, though they have no right in the operator's room, they are frequently there prowling for news, and even attempting to bribe the girls. A splendid climax is worked up, for Wanda discovers that the mysterious woman was her girl friend, her lover's sister, and Blake's daughter. A dramatic scene ensues, the crestfallen politician announcing his retirement.

Acting: Peggy Shannon is admirably supported by Richard Arlen, William B. Davidson, Charles Trowbridge and Ned Sparks.

Production: The hotel, where most of the proceedings occur, is finely staged.

Sound: The recording must be pronounced perfect.

"Forbidden Adventure"

(Western Electric Sound on Film)

Offered by: *Paramount.* **Directed by**: *Norman Taurog.* **Length**: 6,900 *feet.* **Release Date**: *March* 17, 1932. **Certificate**: *U.* **Type**: *Juvenile comedy drama from Sinclair Lewis's "Let's Play King."* **Cast**: *Mitzi Green, Edna May Oliver, Louise Fazenda, Jackie Searle, Bruce Lime.*

IN BRIEF: **A rather fanciful, but nevertheless quite amusing, story of the adventures of two juvenile film stars and the efforts of their respective mothers to obtain recognition in the highest social circles. Developed on good comedy lines of mothers' rivalry and with sentimental interpolations dealing with the children's resentment to restricted hours of play. Colourful climax in youngsters' escape from guardians and kidnapping by foreign sailors. Excellent recording.**

Suitability: Good general booking.

Selling Angles: Performance of juveniles, particularly Mitzi Green. Excellent comedy touches.

Plot: The particularly offensive bearing of the now well-to-do Maggie Tiffany, whose little boy has become world famous on the screen, towards her erstwhile poor neighbour, Bessie Tait, prompts the latter to visit Hollywood with her daughter Daisy. Daisy is eminently satisfactory and soon overshadows the boy Tiffany. Both Bessie and Maggie, accompanied by their precocious kids, proceed to Europe to take society by storm, their special objective being the boy king of a Ruritanian State. Recognition from the royal personages is, however, denied them, and it is left to the children to bring the parents together. This they unconsciously do by indulging in an escapade which takes them to the London docks, and which eventually sees them kidnapped by a couple of toughs. The mothers, the queen included, assist in tracing the children, and although this is the only experience of high society that falls to the lot of the two women, it suffices to satisfy their vanity.

Comment: In this production Hollywood has certainly proved highly successful in guying itself both in the matter of the discovery of new talent and the attitude of parents who have successfully exploited the gifts of their children towards their less fortunate brethren. It is in this latter phase that the story has its greatest appeal, for the bickerings of the woefully ignorant mothers rendered offensive by the acquisition of undreamt-of wealth is deliciously funny, and extremely well put over by clever Edna May Oliver. The *faux pas* of this lady in mistaking the royal personages for members of a lower order is a delightful sequence.

The story proper deals with the adventures, or misadventures, of the youngsters, and can hardly be accepted as convincing material, especially their alliance to a children's gang, and the somewhat lurid episode in which they are manhandled in an attempt to hold them to ransom and their rescue by a horde of ragged guttersnipes. The lack of conviction applies also to the over-sentimentalised passages in which the children give way to tears when complaining of the restrictions put upon their hours of play by their dollar-hungry parents. There is in this, however, considerable popular appeal, and this, allied to the comedy element, should ensure a welcome for the film in almost any house.

Acting: On the juvenile side, Mitzi Green again puts up a most remarkable performance as the child prodigy, while Jackie Searle is splendid in a role, familiar to him, of a little spoil sport. Bruce Lime, in the role of the young king, is effective, and has the added virtue of a pleasantly sounding voice. The part of Bessie Tait, a virago who permits nothing to stand in her way, is perfectly played by Edna May Oliver, and must rank as one of this artist's best screen performances yet. Louise Fazenda with her frequent high-pitched giggle is good as the other mother.

Production: All the interiors, both of humble and elaborate homes, are admirably mounted, and those of the work in the studio are bound to prove interesting. Several exteriors are pleasing, though those of London, enshrouded in fog, leave much to the imagination.

Sound: Recording of dialogue and various effects is excellent.

"Bad Girl"

(Western Electric Sound on Film)

Offered by: *Fox Film Co.* **Directed by**: *Frank Borzage.* **Length**: 8,128 *feet.* **Certificate**: *U.* **Release Date**: *Not fixed.* **Type**: *Domestic drama.* **Cast**: *James Dunn, Sally Eilers, Minna Gombell.*

IN BRIEF: **Delightful story of the early married life of a simple working couple, rather heavily sentimentalised, but full of human appeal. Loyalty of the young husband and his successful struggle to prepare for the arrival of their first baby make an entirely new film story, which will make a terrific appeal especially to women. Here is the real story about real people for which the picturegoing public has waited too long. Acting and direction are brilliant.**

Suitability: First-rate attraction for any audience, with a special feminine appeal.

Selling Angles: The domestic sentiment of the story and the excellence of the acting.

Plot: Eddie Collins, a young radio mechanic on a visit to Coney Island, gets into conversation with Dorothy Haley, a young working girl. Dorothy is quite ready for a mild flirtation, and though Eddie is not very responsive they become friendly and meet again frequently. Taking shelter from the rain one night in Eddie's rooms, Dorothy is kept very late and fears to go home to her brother. Eddie advises her to explain that they are to be married. Her brother, however, is very angry and turns Dorothy out of the house. She stays the night with a girl friend and the next morning is married to Eddie. He provides a comfortable home for her out of the savings which he had intended for starting business on his own account.

When Dorothy finds that she is going to have a baby she gets very nervous and fanciful, both she and her husband assuming that the other does not welcome the prospect. The young wife wants the services of a celebrated specialist. In order to raise the fee, Eddie, unbeknown to his wife, accepts an engagement to appear in a boxing contest, which, unfortunately, takes place on the night that Dorothy goes into a nursing home. She thinks him heartless and both are very unhappy, till the joyful arrival of the baby and the truth that they both have really desired it puts everything right.

Comment: The strength of this film lies in the simplicity of the story it tells. Although merely the record of the early married life of a young couple of the working class, it abounds in human touches and grips from beginning to end.

It has fewer highly dramatic situations or surprises than many films, though the scene in which the husband literally begs the famous obstetrician to attend his wife for the sake of her peace of mind is intensely impressive. The whole story—just one of everyday life—is told with such conviction and simple truth that it will appeal to masses of young people as an echo of their personal experiences. It contains some of the humour and some of the trials of the common round, but chiefly pleases as a picture of powerful domestic devotion. The title has little bearing on the story.

Acting: James Dunn, a newcomer to the screen, gives a very effective

and convincing picture of the average steady, well-balanced young working man. He shows a considerable sense of quiet humour and some power of emotion in the scene in which he appeals to the specialist to take charge of his wife's case.

Sally Eilers has to play the part of a girl seemingly unreasonable and selfish and yet contrives to gain sympathy for the young wife's fancies. Minna Gombell is effective as the staunch girl friend, with most of the best comedy lines, and the general support is excellent.

Production: The settings are simple, but adequate, and the photography admirable.

Sound: The recording is consistently good.

"The Phantom"

(*R.C.A. Sound on Film*)

Offered by: *Associated Producing and Distribution Co.* **Directed by**: *Alvin J. Neitz.* **Length**: 5,900 *feet.* **Certificate**: *U.* **Release Date**: *Not fixed.* **Type**: *Melodrama.* **Cast**: *Guinn Williams, Allene Ray, Miles Welch, Sheldon Lewis, William Jackie.*

IN BRIEF: Somewhat nebulous story of events which take place in a private asylum, where search is being made for an escaped murderer. Unconvincing and of little interest.

Suitability: For very simple-minded patrons.

Plot: A murderer escapes from prison on the eve of his execution and Dick Mallory, a young reporter, goes to the house of John Hampton, with whose daughter, Ruth, he is in love, because he learns that the murderer has a grievance against Hampton, and thinks it likely that he may appear in the neighbourhood. For some reason which is not very obvious, Dick goes with Ruth, accompanied by a comic chauffeur and lady's maid, to interview Dr. Weldon, who runs a private lunatic asylum. The Doctor, with the assistance of a couple more lunatics, gets Ruth into his operating chamber, where he is about to perform some mysterious operation on her brain, when Dick bursts in and engages in a terrific fight with the Doctor until the police arrive and discover that the Doctor is the escaped murderer.

Comment: Although much use is made of secret doors and sliding panels and most of the scenes are carried on in almost total darkness in order, presumably, to maintain an atmosphere of mystery, there seems to be so little motive in the actions of the various maniacs that interest is never even faintly aroused. One can hardly imagine the least sophisticated audience being stirred by the crudities of such an incomprehensible production.

Acting: William Jackie as a very polite Swedish lunatic gives a fantastic performance of some humour. The rest of the acting is quite mediocre.

Production: The settings and photography are thoroughly adequate.

Sound: The recording is good.

"Deadlock"

(*R.C.A. Sound on Film*)

Offered by: *Butchers.* **Directed by**: *George King.* **Length**: 7,632 *feet.* **Certificate**: *A.* **Release Date**: *Not fixed.* **Type**: *Murder mystery.* **Cast**: *Stewart Rome, Marjorie Hume, Janice Adair, Warwick Ward, Annette Benson, Alma Taylor, Esmond Knight, Cameron Carr, Hay Plumb, Kiyoshi Takase.*

IN BRIEF: Interesting and well-constructed story of a murder in a film studio during the shooting of a talking picture. Five characters are open to suspicion, but the truth is revealed by the agency of the camera. A good story, well told and played by a strong company of popular stars, this film has all the elements of popular success.

Suitability: Suitable for any audience.

Selling Angles: The strong interest of the story (cleverly written by Billie Bristow) and the excellence of the acting and direction.

Plot: Markham Savage is a popular film star and a general "lover." During the taking of some scenes in a talking film, in which Markham is supposed to be shot by another character, he fails to rise at the end of the scene and it is discovered that he has been fatally wounded. John Tring, a visitor to the studio, is arrested and tried for murder, but four other people fall under suspicion, including the wife of the famous K.C. who undertakes John's defence. After a dramatic trial scene, the truth is revealed by random shots taken by a swinging camera at the time the crime was committed.

Comment: This is a well-told story containing at least two ingredients which are certain to appeal to popular taste, a murder mystery and peeps behind the scenes of a film studio. The murder is treated in a dramatic manner, and the way in which five people find themselves almost inevitably open to suspicion is reasonable and convincing. There is an effective trial scene, well worked up suspense at the last moment and the revelation of the mystery is ingenious, though not entirely original. And in addition to the merits of the play and George King's facile direction is the great interest in the cast, containing so many well-known old British players.

Acting: Stewart Rome is well suited in the part of James Whitelaw, K.C., and makes much capital out of his speech for the defence. Alma Taylor makes a most welcome reappearance and plays with all her former charm and grace. Marjorie Hume, Janice Adair, Esmond Knight, Warwick Ward, Cameron Carr and many other favourite players add distinction to a cast that contains no weak link.

Production: The settings are in every respect appropriate and the scenes in the film studio and at the Old Bailey trial particularly effective.

Sound: The recording is consistently good.

"Chin Chin Chinaman"

(*R.C.A. Sound on Film.*)

Offered by: *Metro-Goldwyn-Mayer.* **Directed by**: *Guy Newall.* **Length**: 4,339 *feet.* **Certificate**: *U.* **Release Date**: *Not fixed.* **Type**: *Mystery drama.* **Cast**: *Leon M. Lion, Elizabeth Allen, George Curzon.*

IN BRIEF: Very effective story of the mystery attaching to the theft of a parcel of precious stones and their dramatic recovery. Though somewhat long drawn out and played with over-deliberation, it is of considerable interest from the performance of Leon M. Lion as a Chinese of high rank.

Suitability: Good second feature for most houses.

Selling Angles: The dramatic nature of the story and record of Leon M. Lion and Guy Newall.

Plot: A homeward bound liner contains the usual widely varying characters, including a beautiful Russian Countess, a handsome young man-about-town, a Chinese of high rank travelling with his suite, and the ordinary concomitants of the passenger list. Valuable jewels are stolen from His Chinese Excellency and the mystery of their loss and recovery, which is carried on by sea, land and air, culminates in the revelation of a clever piece of detective work, with which His Chinese Excellency is personally connected.

Comment: This is a film well out of the ordinary in production and incident, though as the story of a jewel theft it does not present any features of special ingenuity. It is the various character studies that form the chief point of interest, and with adroit production and exceptionally good acting make up a film which will prove acceptable with most audiences.

Acting: Leon M. Lion gives a very clever character study of a Chinese of high rank. It is true that the Oriental impassivity which is one of the traditions of the stage Chinese is apt to get a little tedious during the progress of many scenes, but Mr. Lion is always picturesque and effective, and is supported by an excellent company of experienced players.

Production: Scenes on an ocean liner, aerial pictures and handsome interiors are all effectively mounted.

Sound: The recording is of a high standard.

"Their Mad Moment"

(*Western Electric Sound on Film.*)

Offered by: *Fox.* **Directed by**: *Chandler Sprague.* **Length**: 5,266 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Romantic drama, based on the novel "Basquerie," by Eleanor Marcein.* **Cast**: *Warner Baxter, Dorothy Mackaill, Zasu Pitts, Nelly Walker, Lawrence Grant, Nance O'Neill.*

IN BRIEF: The love affairs of a penniless society girl who, while at Biarritz, wins the devotion of a young Basque farmer. Conventional theme with familiar developments. Capable cast. Excellent production.

Suitability: A pleasing picture for the average patron.

Selling Angles: The names of Dorothy Mackaill and Warner Baxter.

Plot: An American girl is stopping at an expensive Biarritz hotel with her step-mother. Desperately hard up, the girl's marriage to an English baronet seems the only way to end their difficulties. While swimming she makes the acquaintance of Esteban, a Basque farmer, young and good looking. He aids her, and does not hide his admiration. She responds to his advances. During an excursion to the mountains he takes her to his home, where she is welcomed by the kindly and prosperous peasants as his future wife. But the love of a native girl for Esteban distresses her, and during the night she escapes to Biarritz. Preparations for her marriage to the middle-aged and unattractive baronet proceed. But on the wedding day she elopes with Esteban, and discovers he is a very wealthy man with a yacht riding at anchor.

Comment: Thanks to Warner Baxter's and Dorothy Mackaill's excellent acting, this commonplace story is made interesting. Aided by backgrounds of beautiful scenery, quaint farmhouse interiors, with rustic music and dancing, it provides pleasing entertainment for unexacting patrons. But those demanding strong dramatic fare will be disappointed. The picture opens with some beautiful seascapes, the heroine making her appearance as a swimmer in difficulties. It closes with the same, with the girl going on board a yacht, bewildered on discovering that it is the property of the man she loves.

Acting: The stars are supported by talent of varying qualities. The most interesting impersonation is that of Esteban's mother (Nance O'Neill), a dignified peasant full of racial pride.

Production: There is some grand mountain scenery. The photography is artistic.

Sound: The voices are all well recorded.

Short Features

"**THE NAGGERS IN THE SUBWAY**" (*Warner Bros.*). 732 feet. Release: In series. Certificate: U. Comedy. Mr. and Mrs. Jack Norworth. The squabbling couple are here seen in a carriage where passengers are packed like herrings. Good knockabout for the masses.

"**THE NAGGERS AT THE RINGSIDE**" (*Warner Bros.*). 954 feet. In this number the amiable couple visit a boxing match.

"**THE LAND OF THE SHAMROCK**" (*Wardour*). 1,000 feet. Release: Immediate. Certificate: U. Well-known Irish melodies are rendered by a male choir, illustrated by finely photographed pictures of scenery. A pleasing short.

"**BELIEVE IT OR NOT**" (*Warner Bros.*). 702 feet. Release: Not fixed. Certificate: U. No. 11 of this well-known series. Mr. Ripley is seen with a crowd of Pressmen, and afterwards gives a display of wonders culled from a wide area. Excellent anywhere.

"**ADVENTURES IN AFRICA**" (*Warner Bros.*), Certificate: U. Release: Not fixed. No. 7. 1,300 feet. No. 8, 1,667 feet. Two issues of these delightful travel shorts in which a witch doctor plays a prominent part; also a forest fire.

"**HOW I PLAY GOLF**" (*Warner Bros.*). No. 8, 958 feet. No. 9, 934 feet. Two instalments of this excellent series in which Bobby Jones gives clear and interesting explanations of his play. Much comedy is interwoven by Claude Gillingwater and others. Admirable shorts.

"**MOVING IN**" (*Warner Bros.*). 1,549 feet. Release date: Not fixed. Certificate: U. Joe Penner. Newlyweds leave the unpacking and arrangement of their home to friends, with disastrous results. Hilarious knockabout.

"**SUCCESS**" (*Warner Bros.*). 1,599 feet. Release date: Not fixed. Certificate: U. Jack Haley. A short-sighted youth becomes a baseball player to satisfy the father of his girl.

Owing to pressure on space a number of short features are unavoidably held over until next week.



James Cagney in "Larceny Lane," a Warner Bros. and Vitaphone film for presentation at the Prince Edward Theatre on Wednesday, September 16, at 3 p.m.

Sydney—Up for the Cup

W. & F. Football Final Comedy

In a little local cafe one day, Sydney Howard, the famous British comedian, featured in "Up for the Cup," the B. & D. film W. & F. are showing at the Capitol on Monday evening—as well as (we believe) on board the *Homeric* off Portsmouth on Saturday—was sitting with some of his friends discussing ideas for plays and films, when a stranger at the table butted in and gave them his opinion of a good story suitable for filming Sydney Howard. Jack Marks and Bert Lee, two of Howard's friends who are closely associated in the business side of his career, at once saw possibilities in the man's suggestions. Between them they evolved the story of "Up for the Cup," mostly written on the back of the teashop menu! The finished film story was written by Con West, R. P. Weston (the tea shop stranger) and Bert Lee. Sydney Howard, of course, played the lead, and probably no finer material has ever been written for this popular Yorkshire comedian.

R. P. Weston has to be thanked for giving Sydney Howard his great chance on the London West End stage in "Hit the Deck," the English version of which was written by Mr. Weston, and Sydney Howard's immediate success in this long run musical comedy was the forerunner of his great popularity to-day.

"Up for the Cup" tells of a weaving mill operator, his sweetheart, his great invention and his many adventures when he went to London for the Cup Final. The weaving mill and street scenes were "shot" at Yeadon, Sydney's home town, and the owners of three mills granted special facilities. Mill workers collaborated as supers, entering into the "fun" of the thing and its hard work with zest, with the result that the action scenes are real, even to the old-time knocker-up going from house to house.

Lonsdale Back

Writing More for M.-G.-M.

Frederick Lonsdale, the celebrated British playwright, arrived in England yesterday (Tuesday) on the *Mauretania* after a trip to Hollywood, where he has been making an extensive study of production methods and picture making technique at the Metro-Goldwyn-Mayer Culver City studios.

Lonsdale went to California under contract to Metro-Goldwyn-Mayer, for whom he has been signed to write a number of original scripts. His first was completed during his stay in America, and preparations are already being made to put the picture into production, with Robert Z. Leonard directing and Robert Montgomery starring. No indication has yet been given regarding the type of story of this first subject, neither has the title been announced. During his stay, Lonsdale was the guest of Mr. and Mrs. Irving Thalberg at their new Hollywood home.

He will at once begin preparations for his second M.-G.-M. script, which he intends writing in England. Two of Lonsdale's most successful plays have been made into talking films for M.-G.-M., and were unqualified successes. "The Last of Mrs. Cheyney" brought Norma Shearer to the front rank of talking picture stars and proved a tremendous box office attraction. "The High Road," in which Ruth Chatterton starred, was equally popular with picturegoers. A number of other Lonsdale plays have also been made into talking films, and their success seems to prove that the sparkling and witty dialogue which is a feature of all Lonsdale productions makes ideal talking picture material.

Filming An Avalanche

Ideal's Kangchenjunga Thrills

Those resourceful cameramen of Wardour Street who carry on their duties in the strangest possible places, and frequently under most trying conditions, are certain to take off their hats to Charles Duvanel, a Swiss confrère, who accompanied the Expedition to Mount Kangchenjunga in the Himalayas.

At a height of 21,000 feet, when the four-nation expedition to climb this giant was toiling towards its objective, Duvanel had the thrill and the "scoop" of his life. In the midst of recording with his movie camera the foot by foot progress of the advance camp, the whole face of an ice precipice began to crumble, and millions of tons of ice swept down on the party. All escaped with the exception of a native porter, but Duvanel, thrilled by the amazing spectacle of the rushing avalanche, filmed the terrific onrush until all was obscured by the mist of ice-dust. The incident forms one of many thrills in the Kangchenjunga picture "Excelsior," which Ideal are presenting at the Prince Edward Theatre on Thursday, September 17th, at 8.30 p.m.

The Kangchenjunga film—the record of the 1930 expedition, preparations for which occupied three years, and which included in its personnel the indomitable Frank Smythe, the conqueror of Mount Kamet—has a running commentary by the Rt. Hon. L. S. Amery, M.P.

KAY FRANCIS WITH WARNERS

"The Rich Are Always With Us," which will be the first vehicle for Kay Francis under her new contract with Warner Brothers, is scheduled to go into production this week, according to the latest news from Warner's studios in Hollywood.

"The Rich Are Always With Us" is an adaptation of the novel of the same name by E. Pettit.

Trade Golf Fixtures

Sunday was one of the rare days of the year and the 48 players who took part at Stoke Poges in the thirty-six hole Challenge Cup Competition had one of the most enjoyable golfing days of the year.

The cup was won by F. Morris with a score of 151, Charles Wilcox being second with 152.

H. T. Young was the winner of the best second round score in the afternoon, 76.

The next competition takes place on September 27 for the C. M. Woolf Challenge Cup. Members wishing to play should communicate with the hon. secretary as soon as possible.

It is interesting to record that of the 400 members of the Society, 170 playing members have joined the Golfing Section at Stoke Poges.

Mr. Exhibitor—Your Licence!

Apply Early, October Is Near

It would greatly assist the Board of Trade if exhibitors would send in AT ONCE their applications for the renewal of their licences in order that the Board may be in a position to issue as many licences as possible on October 1st next.

Cheques may be post-dated September 25th if desired. The acknowledgment of the fee is now incorporated in the licence.

Record books, which are now being issued free to all licensed exhibitors, will be despatched on or about September 29th to all those whose applications have been received by that date.

SCOTTISH SECTION

By Councillor James McBride

Uphall Reopening

Those passing through the West Lothian village of Uphall on Monday of last week immediately "sensed" that there was "something out of the ordinary" happening; and they were right. The Uphall Cinema, which has been practically reconstructed was reopened then, and folks flocked from the surrounding district to witness the opening ceremony. T. P. Nathaniel presided over the gathering assembled outside the cinema and called upon Mrs. W. M. W. Wilson, a well-known local lady, to open the main entrance door. In a few well chosen words she expressed the delight it gave her to declare the cinema open. The Chairman presented her with a beautiful salad bowl as a memento of the occasion.

The hall was filled to overflowing and prior to the screening of the first picture tribute was paid to Messrs. Bryce and Lvall for the enterprise they had shown in installing such excellent plant for the screening of "talkie" pictures by Mr. W. M. W. Wilson.

Mr. William Bryce thanked Mr. Wilson for the kind things he had said and assured the patrons that the best possible pictures would be secured for their entertainment. The wide screen has been installed, and also an extra "talkie" equipped projector to work in conjunction with the wide screen. The building is a very cosy one, and every seat commands a fine view of the screen.

The following were the contractors on the extension: Building work, T. P. Nathaniel; plaster and slater work, Mr. Paris; plumber and electrical work, C. V. Campbell; joiner work, Mr. Morrison; painter work, D. Smith; T. Roberts, Bathgate, was the architect.

"Accurate" Checking Up Scotland

Exhibitors in the West of Scotland who have not yet modernised their pay-box system are getting an opportunity this week of having an ocular demonstration in their own theatre of the merits of the ticket-issuing machine which Accurate Check Taker, Ltd., London, supplies. The energetic secretary of the firm has come north, and judging from the list of appointments he has made with cinema proprietors, the "Accurate" system looks like superseding the old roll ticket method in a number of Glasgow and district cinemas.

Doing Things Better at Dunfermline

The Alhambra, Dunfermline, one of the best managed and most up-to-date houses in the Kingdom o' Fife, is adding to the comfort of its patrons by erecting a crush hall to accommodate those for the pit and stalls, thus putting them on a par with the patrons for the balcony, who are already catered for in this respect. The plans for the new crush halls were submitted at a sitting of the Dunfermline Dean of Guild Court last Thursday. After minor adjustments had been agreed to, the burgh engineer said it was a very desirable addition to the building. He had no objection to offer, and the plans were passed.

Organ for Regal, Greenock

Associated British Cinemas' Greenock house, the Regal, is being equipped with a cinema organ, which will be an innovation in the seaport town. Harry Millen, organist at the Opera House, Kirkcaldy, for the past five years, is being transferred to the Greenock hall when the installation is completed. He is a master musician and should soon be as big an attraction in "Sugaropolis" with his musical interludes as he has been in the "Lang toun."

A Faulkner Function

That grand old showman, A. H. Faulkner, who controls the Picture Palace, Stenhousemuir, and the La Scala, Grangemouth, made one of his too few appearances on Monday evening of last week, when he presided at a social gathering held in the former house after the public performance had terminated. The occasion for the function was to honour Mr. and Mrs. Charles Winton, whose marriage took place recently. The bridegroom is one of the projectionists at the Picture Palace, and the bride is a granddaughter of Mr. Faulkner. The company included Mrs. Faulkner, Mrs. Bishop, and Mr. and Mrs. Stephen Thom (Grangemouth). The health of the guests of the occasion was proposed by Mr. Faulkner. Subsequently, L. B. Truman, manager of the Palace, asked Mr. and Mrs. Winton's acceptance of a silver tea service, the gift of the management and staff. Mr. Winton suitably responded. A brief but enjoyable musical programme was sustained by members of the company. Before dispersing, David Melville, in a few words, paid tribute to Mr. Faulkner's hospitality, and in reply, Mr. Faulkner said nothing gave him greater pleasure than to spend a social hour or two with the members of his staff.

Bigger and Brighter Coliseum

The big event of this week in cinema circles in Glasgow was the reopening of the Coliseum on Monday last. Since May a whole army of workmen have been engaged in the reconstruction and extension of the house, and the effect of the alterations has been to make the Coliseum look more like a picture house than ever—spacious, comfortable, with a seating capacity of 3,500. The whole theatre has been reseated and the arms of the chairs are now fitted with soft rubber pads, and below each seat is a hat rack.

A splendid view can be obtained from any part of the building. The boxes which formerly adjoined the stage have been removed, and this has allowed many more seats to be added to the ground floor. A new entrance for stalls has been made in Herbertson Street, and the operating box, formerly at the back of the circle, has now been transferred to a new projection chamber erected on top of the gallery.

A rearrangement of prices has been made—the dearest seat in the Coliseum now being 1s. 3d. and the cheapest 4d., with further price reductions in the afternoon. The Coliseum must surely rank now as one of the best, and certainly one of the biggest, of the A.B.C. houses.

Paramount Hustle

A bit of a hustle was put in by Paramount News Service in Scotland recently. The cameramen arrived at Renfrew by aeroplane from London, refuelled and went north to Lossiemouth to film the Premier, returned again to Renfrew, where they got pictures of the Dunoon Cowal Games, and returned again to London that evening.

Riddrie Hall Nearly Ready

The new A.B.C. house at Riddrie, as far as construction is concerned, is finished, and the interior fittings are being pushed ahead. It is expected that this new suburban house, which will seat 2,000, will be ready for opening within the next couple of months.

A Regal Treat

Robert Pagan, organist of the Regal, Glasgow, has been giving Regal patrons the benefit of his holiday experiences, as all last week he wa presenting an organ story in the form of a holiday sketch. The effects were extremely good, and the whole thing was very warmly received and appreciated.

Edinburgh Provost for Pathetone

It is anticipated that Lord Provost Sir Thos. B. Whitson, of Edinburgh, will be heard in a speaking commentary prefacing views of Edinburgh, to be shown in a forthcoming issue of the Pathetone Weekly.

W.E. Still Going Strong

Two new Western Electric 1932 sets were inaugurated on Monday last—at the Regent, Renfield Street, Glasgow, and at the West End Cinema, Paisley, replacing other systems already in use.

Trade Invalid

His many friends regret to hear of the serious illness of Andrew Reid, of Andrew Reid Film Service, who is lying seriously ill at home with an internal complaint. The best wishes go out to the genial Andrew for a speedy recovery.

Burglars Visit Bendon

The light-fingered gentry paid a visit to the offices of the Bendon Trading Co. one evening last week. The discovery was made when the office was opened in the morning, but only the acquisition of a small amount of cash and a few stamps had rewarded their labours. Sammy was thankful that they had overlooked the Cinema Club cash box.

Managerial Changes in Glasgow

Robert George, who was for many years the right-hand man of his brother, the redoubtable "Jimmy," when the latter ran the Premier Pictures, Cambuslang, has again found a niche in the industry. Robert has taken over the managerial reins at the Dalmarnock Picture House, Glasgow, in succession to Manager Hawkes who recently vacated that position. A managerial vacancy has also occurred at St. Enoch Picture House, Glasgow, through the resignation of Manager Brown, who has controlled the destinies of St. Enoch in a very able way for a number of years.

Latest Batch for B.T.-H.

The directors of the Empire Picture House, Fraserburgh, who are also the owners of the other local picture house, which is equipped with Western Electric sound apparatus, have decided to instal B.T.-H. at the Empire. They are going out to bring the Empire into line with the finest houses in the North, and, in addition to installing "talkies," a complete scheme of renovation and several alterations to add to the comfort of patrons are to be carried out.

B.T.-H. has also been the choice of the company controlling the new Carrick Cinema, Maybole, which was opened last week, and, last but not least, Angus Pickard, of the Black Cat Cinema, Parkhead, Glasgow, has signed up for B.T.-H. apparatus, which is to be installed towards the end of this month.

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BIG REDUCTIONS IN EXIDE PRICES

Battery users in general will welcome the announcement just made that most of the wide range of Exide batteries will be substantially reduced in price. High value for money has always been a very notable feature of the productions of the Chloride Electrical Storage Co., Ltd. It is therefore particularly pleasing that increased trade and reduced manufacturing costs have now made possible the selling of many Exide types at a lower price.

Needless to say there is no alteration in the quality of any Exide battery which is now obtainable cheaper than formerly. On the other hand, many types have actually been improved, either in their detail fitments or by advanced methods of construction.

A very big price cut has been made in all Exide low tension batteries for wireless work; 25 per cent. is a general figure indicating these reductions. Actually, in some instances, the reduction is over 25 per cent. Both free-acid unspillable and jelly-acid portable set batteries are included in this range.

There is no doubt that at the reduced prices the highly efficient range of Exide long-life batteries will greatly increase their already world-wide popularity.



Anita Page in the M.-G.-M. studio compares the new type "bomb" microphone with the old-fashioned cartridge type

Richard Dix Again

U.S. Likes "Public Defender"

Richard Dix, who made a new reputation for himself in "Cimarron" (released this week) and held it in "Donovan's Kid," now comes across with another winner in his next, "The Public Defender"—if America's reception of the picture is any indication.

"The Public Defender," which, incidentally, is the first directorial effort of a Radio Pictures scenario writer—J. Walter Ruben—would appear to be first-rate entertainment.

The picture was put into R.K.O.'s Broadway Theatre without any undue ballyhoo, and gained exceedingly eulogistic reviews from the New York papers. *Variety*, always hard to please, said the picture would "entertain any class of audience and should make money—plenty of it." The New York *American* said: "There's a thrill a minute," whilst the New York *Daily Mirror* called it "a dandy."

The picture, which Radio Pictures are to trade show in London on September 30th, is a fast moving thriller of a Robin Hood in evening dress, who takes it upon his own shoulders to rectify the omission of the existing laws in allowing company swindlers to get away free.



Alice Day and John Holland in Butcher's new Tec. Art production "The Lady from Nowhere," for trade show on September 25

Butcher's Building

New Subjects for Autumn

Two further subjects are to be trade shown this month by Butcher's Film Service, in addition to their own production of "Deadlock," which achieved genuine success at its presentation last Friday.

It is pleasing to record this triumph for so old-established a British house as Butcher's, particularly as they were both giving a young producer, George King, his first big opportunity and also bringing back to the screen many established favourites of silent days.

Of the new pictures, the first, entitled "The Fighting Chance," is an action drama, with some original twists that should warmly commend it to popular audiences, for whom an increasing number of this type of subject is now being produced. This film will be shown in the R.C.A. Theatre, at Film House, on Monday afternoon next.

"The Lady from Nowhere" is the title of the new Tec Art production, which will be shown at the New Gallery on the morning of Friday, September 25th.

Butcher's scored a genuine bull's eye with "The Lawless Woman," the last picture from this independent American unit, and high hopes are entertained regarding the present subject. Richard Thorpe is again the director, and the star is Alice Day. Opposite her is John Holland, and others in the cast are Barbara Bedford, Phillips Smalley, James Burtis and Lafe McKee.

Though not yet ready for presentation, Butcher's are also building great expectations upon Sinclair Hill's production of the Tom Gallon "talkie," "The Great Gay Road." Stewart Rome, who gave such a striking performance as the K.C. in "Deadlock," is again the leading figure in this picture, the supporting cast being headed by Frank Stanmore, with Pat Paterson, Billy Milton, Frederick Lloyd, Kate Cutler, Aubrey Fitzgerald, Hugh E. Wright, Petra Charpontier and other experienced artistes.

First P.D.C. Westerns

Trade Shows Begin

"Sundown Trail," the first of P.D.C.'s series of six Westerns starring Tom Keene, is to be screened for the trade at the New Gallery on Wednesday next, September 16th, at 11 a.m.

Charles R. Rogers, the P.D.C. studio chief, has a deep-rooted belief in the appeal of Westerns to all types and classes of filmgoer, including that all important, but often overlooked factor, the child. It was in association with Harry Joe Brown (now his associate producer at Culver City) that Rogers made the first outdoor "talkies," starring Ken Maynard—this, of course, before he joined up with P.D.C.

His belief in the Western as a mainstay of cinema entertainment is endorsed by Robert F. Hill, the veteran director, who both wrote and directed "Sundown Trail."

"Screen entertainment," he says, "was about to die in its infancy when the cowboy and Indian thrillers came along and saved it. The novelty of mere movement had worn off. The first Westerns introduced fast action thrills in conjunction with stories.

"So, again, in the early days of sound, people flocked to the cinemas just to hear the players talk. At the time when movies were in danger of becoming static, and chained to interiors, Charles R. Rogers and Harry Joe Brown made the Ken Maynard series of Westerns and proved that the "talkie" could go outdoors, and that the beginning of the sound era did not mean the end of thrills and action in pictures."

Fred Allen, whom Rogers has put in charge of the production of these Westerns, says that he plans to cram his pictures with action, and that, consequently, the old "chase-and-shoot" formula will not be discarded, but that when it is followed it will be worked out on new lines.

In "Sundown Trail" Tom Keene is supported by Marion Shilling, Nick Stuart, Hooper Atchley, Stanley Blystone and Louise Beavers.

Keene, who learned his cowpunching in the Dakotas and his acting on the New York stage, rides Flash, a coal black range horse with a strain of Arabian.

Marion Shilling is a P.D.C. contract player, first seen in "Beyond Victory," and again in "The Common Law." She has also been working with June MacCloy and Gertrude Short in a series of P.D.C. "Gay Girls" comedies, three having been completed. She plays the feminine lead in "Sundown Trail," and is possibly a coming star.

P.D.C.'s "BIG GAMBLE"

P.D.C. will trade show two new features next week. These are "The Big Gamble," at the New Gallery on Tuesday, September 15th, at 11 a.m., and "Sundown Trail," at the New Gallery, on Wednesday, September 16th, at 11 a.m.

"Sundown Trail" is the first of the P.D.C. Westerns, described elsewhere.

"The Big Gamble" is the first Bill Boyd picture of the Personality Group.

The director was Fred Niblo, the famous maker of "Ben-Hur," and he is said to have extracted the last ounce of thrills and drama from his story. He has attempted an example here of what sound can do when wedded to movement faster than any yet seen in a "talkie."

Opposite Bill Boyd is Dorothy Sebastian. Other important parts are played by William Collier, Junr., Warner Oland, James Gleason, Zasu Pitts, Geneva Mitchell and Ralph Ince.

More Picturetone Installations

Additional to those announced in our last issue, the following theatres have installed Picturetone apparatus :—Academy Cinema, High Road, Leytonstone, E.; Electric Theatre, Tenterden; Pavilion, Horley; Playhouse, Gerrard's Cross; Electric Theatre, Paignton; Palace Cinema, Sneinton, Notts.; Picturedrome, Broughton Lane, Manchester; Roy Cinema, Ardwick, Manchester; Bedford Cinema, Leigh, Lancs, and the Cinema, Aberdare.

At the C.E.A. Meetings

Portsmouth to Support Booking Pool

But Chairman Thinks Scheme "Doomed to Failure"

The Portsmouth Branch held their first monthly meeting after the August holidays at the Secretary's office, Southsea, on September 2nd. The Chairman, Councillor F. J. Spickernell, presided. Sunday opening, film classification, and co-operative booking were among the matters dealt with.

A REMINDER was received from the General Secretary that the exhibitors' licences issued by the Board of Trade would expire on September 30th, and that application for renewal should be sent in before that date.

A further letter from the General Secretary dealt with the case of small exhibitors, it being stated that the representations made by the C.E.A. that small halls could not afford the present percentages were beginning to receive favourable consideration. They anticipated that it might be possible to evolve with the renters individually a rental scheme that would enable halls whose takings did not exceed £125 a week to book on a basis that would permit them to run at a profit, but it was emphasised that this would apply only to such halls in either a solus position or where there were one or two small halls in the same district. Cinemas situated in such positions were asked to make a return of their takings for the past 26 weeks as soon as possible, in order that a special class of cinemas might be prepared and submitted to the renters for more favourable renting conditions.

A Booking Pool

Reference was also made by the CHAIRMAN to the proposal to form a co-operative booking scheme, which is to be brought before the General Council. He said that, so far as Portsmouth was concerned, he did not think they would ever get the local exhibitors to hand their bookings into a general pool. The idea was a good one, if they could combine like the circuits for booking purposes, but the human element was bound to enter in. Major Gale was trying to explore the possibilities, but in his opinion the scheme was doomed to failure from the start. There were now about 600 films being issued annually, a large number of which were British, and the question of a shortage did not exist. He did not think the renters should dictate to them how to run their halls, but films, like every other commodity, should be open to barter.

J. W. MILLS said that the manufacturers graded the films when they were produced, and would not go below a price.

Councillor SPICKERNELL added that, since the renters had been on sharing terms, they had discovered that some halls had been paying a very low price for their films, and they naturally felt that they should get a little more.

With regard to the question of film classification, the SECRETARY suggested that the views of the Branch might be helpful to their delegate.

No Government or Local Censor

The CHAIRMAN gave his own opinion that there was too much interference by a number of "goody-goody" people. It did not matter whether they had "A" or "U" films, there was a certain body of people who really wanted to see the cinemas shut. Those were people they would never satisfy, but unfortunately they were argumentative, and got into power, although they were a comparatively small body.

Mr. DANIELS remarked that film classification was becoming a very difficult question, and Mr. MILLS added that there were many "A" films which ought to be "U."

The CHAIRMAN said the question was how were they going to manage it. They did not want a Government censor or a censor from the local Guildhall.

Mr. MILLS said that if only a gun or a revolver came into a picture that seemed to be sufficient for it to be marked an "A" film.

The CHAIRMAN said they could only leave the matter to the General Council and support them in anything they did in the matter.

The Political Fund

The SECRETARY referred to the fact that the General Council had kept a close watch on Bills recently promoted by both the Portsmouth and Brighton Corporations, and in the latter case had secured the deletion of a clause dealing with advertising displays, which would have been detrimental to cinemas. The cost of the action taken had been met from the political fund, and a suggestion had been made by Sussex that this fund should be called the legal defence fund.

On this point a letter was read from the General Secretary explaining that the term political fund was used because it was so described in one of the Acts of Parliament which regulated the affairs of Trade Unions. All matters which came before Parliament were political. Political representation was one of the uses to which the fund could be put, but it was a mistake to assume that this was the only one. Matters might become legal once they ceased to be political, which happened when a Bill became an Act, and legal matters were dealt with out of the general fund.

Mr. DANIELS commented that the political fund was doing good work and was deserving of support.

Wanted, a National Measure

The CHAIRMAN referred to the position which had arisen in regard to the Sunday Opening Bill on the formation of the National Government, and said the dropping of the Bill would not affect Portsmouth at all. In his view the Bill was a bad Bill, and the charity clause was all wrong. What was wanted was a national Sunday opening measure, leaving it to the exhibitors whether they would open or not. The best thing that could happen was for the present Bill to be thrown out and for all cinemas and piers to be closed. With a few wet Sundays they might then get a common-sense simple Act.

It was commented that the Portsmouth Corporation were still opening the South Parade Pier on Sundays, and it was suggested that some action should be taken in regard to that.

J. W. MILLS urged that the whole thing should be left to the choice of the people. If Sunday licences were granted, and the public patronised the cinemas, it would show that there was a demand for them, and if they were not patronised they would be automatically closed.

Theatre Going Over

It was stated in further discussion that a local theatre was going over to the pictures shortly, and a question was raised as to standing room, which is at present allowed in theatres, but not in cinemas. It was suggested that before the renewal of the cinematograph licences at the end of the year a deputation should again wait on the local Watch Committee in regard to the matter.

Talking About Cricket!

Arising out of the report of the recent joint outing of the Portsmouth and Sussex Branches, the SECRETARY stated that a suggestion had been made by Sussex, who now held the cricket cup, that the cricket match next year should be arranged between exhibitors from the two Branches and a team representing the renters.

The idea found favour, but in view of the fact that it will fall to Portsmouth's lot to make the arrangements next year, it was decided to allow the matter to stand over until then.

Testimonial to H. J. Cook

The SECRETARY also submitted the list of subscriptions received towards the proposed testimonial to H. J. Cook, in recognition of his valued services to the Branch, and a committee was appointed, consisting of the Chairman, Gordon Pannell, R. G. W. Stokes and J. W. Mills, to report as to the form the testimonial should take.

Sussex and the Political Fund

Comic Situation Affects Official Journal

Following consideration of a written explanation as to how the Political Fund of the Association was operated, members of the Sussex Branch decided that it was a Fund worthy of members' financial support.

An amusing interlude—which should be appreciated most by W. Gavazzi King—arose at last week's Branch meeting when the Chairman, J. Van Koert, pointed out that certain matter printed in the C.E.A. official journal had been adopted by a firm of renters as an advertisement! The question, "Has the Trade the Press it Deserves," asked by Gavazzi King at the Brighton Conference, is revived by this piquant situation.

THERE was a small attendance at the monthly meeting of the Sussex Branch of the C.E.A., held at the Regent Theatre, Brighton, on Tuesday last, under the chairmanship of J. Van Koert.

Political Fund

In reply to a resolution from the Branch urging that the title "Political Fund" should be changed to "Legal Defence Fund," or some similar designation, the General Secretary wrote stating that there was evidently a misconception in the minds of members. The term Political Fund was used because it was so described in one of the Acts of Parliament which regulated the affairs of Trade Unions, but a confusion sometimes arose from the fact that people did not differentiate between what was political and partly political.

All matters which came before Parliament were political, and for those purposes the Fund could be used. Political representation was one of the uses to which it could be applied, but it was a mistake to assume that this was the only one. It was not, as the Branch suggested, a Legal Defence Fund, legal matters being dealt with out of the general funds. Matters might become legal once they had ceased to be political, which happened when an object was not political, such as the promotion of a Bill, was passed into law. Matters arising subsequently might come before the Courts and the question became a legal one.

"Worthy of Subscriptions"

The letter was regarded by members as a satisfactory explanation, the CHAIRMAN expressing the opinion that he thought members now realised that the Political Fund was well worthy of their subscriptions. In Sussex they had already benefited by it, and he thought it was the duty of members to subscribe to the Fund.

Exhibitors' Returns Wanted

A letter was received from the General Secretary pointing out the necessity for members to forward returns of receipts to the Joint C.E.A. and K.R.S. Committee dealing with the matter.

RANDOLPH RICHARDS (Vice-President of the Association) hoped every member would fill up a form giving the required information, which was strictly confidential. It was in their interests to do so if the Association were to be prepared for emergencies.

Sunday Opening

On the subject of Sunday Opening, the CHAIRMAN said it seemed likely that the Bill would automatically be carried, but it was impossible to come to any definite conclusions. Matters were rather in abeyance owing to the Government's economy proposals, and less important questions would have to go by the board.

The SECRETARY (A. Daniels), quoting from a statement in THE BIOSCOPE, said the question of a Referendum seemed to be ruled out entirely.

Reference having been made to the excellent work of two Sussex M.P.s, Lord Eustace Percy and Sir Cooper Rawson, on the Committee stages of the Bill, RANDOLPH RICHARDS assured the meeting that the Association were leaving no stone unturned in the interests of exhibitors.

"A" and "U" Pictures

In a discussion on "A" and "U" films, A. DEARDEN remarked that films had ceased to become a children's performance. They now ranked with the stage.

The CHAIRMAN thought it would be a wonderful thing if the Association were in a position to ban films to which exception might be taken, while the opinion was generally expressed that the system of censorship was in urgent need of revision.

The CHAIRMAN called attention to the fact that an article which appeared in the C.E.A. official journal had been adopted by a renting firm and used by them in the form of an advertisement. He was surprised to find that an article from the official organ of the C.E.A. could be used in that way.

A MEMBER: "Perhaps the article was written by renters themselves." (Laughter).

THE BIOSCOPE *would like to have the pleasure of publishing Mr. Gavazzi King's comment on this matter. It is almost cynically humorous that Brighton should have been the first to "spot" this interesting instance.*—EDITOR.

G.B. Circuit Ad. Film

Alluding to the fact that a mobile "talkie" film saloon van had made its appearance in Brighton the previous day, the CHAIRMAN said that during the evening the van was on one of the public recreation grounds giving a free show as an advertisement for the British-Gaumont Circuit.

R. H. AINSWORTH: It was not a "free show" at all. It is up to the police to stop it if they wanted to.

The CHAIRMAN: There is nothing to prevent them going all round the country and showing even outside your door. Last night it was within a stone's throw of my theatre, and there were 200 or 300 people having a free entertainment.

R. H. AINSWORTH said the van was merely advertising the fact that the name of the Brighton Academy had been changed to The Tatler. He was surprised that the question should have been raised. They were all glad to take advantage of "The Show Boat."

Tuesday, September 15th, was the date fixed for a visit by Branch to the Elstree Studios.

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Projectionists' Guild

Arrangements are well in hand for the formation of a Manchester Court of the Guild of British Kinema Projectionists and Technicians, Ltd., and it is hoped to hold an inaugural meeting in October. The executive committee of the proposed court comprises Mr. J. P. Carter, secretary (Walturdaw Cinema Supply Co.), Ernest Edwards, chairman (The Grosvenor, Oldham), Dennis Brown, vice-chairman and organiser (Devonshire Picture House, Broughton), T. Weston, treasurer (Piccadilly Picture Theatre, Manchester).

Unwelcome Visitors

Burglars broke into the Homer Cinema, Great Homer Street, Liverpool, last week, but were unsuccessful in their efforts to open the safe, which contained over £30. When J. E. Machin, the manager, entered the office the glass fell out of the door. He found the place in disorder, the safe had been pulled away from the wall and was chipped and defaced in front, and a cupboard in which cigarettes and chocolates were stored had been emptied and the contents strewn about the floor. All that was taken was about £1 in small cash from the paybox downstairs. The burglary was a sequel to one at Mr Machin's residence a fortnight previous, when the thieves, in addition to decamping with about £30 worth of goods, took the cinema keys. Acting on the instructions of the police, he had the locks of the cinema changed immediately, with the result that the stolen keys were useless.

Another Change Pending

Negotiations are nearing completion, it is understood, for the acquisition of the Tower Picture House, Broughton, Manchester, by H. D. Moorhouse, principal of the H. D. Moorhouse Circuit. The Tower at the present time is in the hands of a liquidator.

Lost Property

Owing to the quantity of lost property collected by attendants at a cinema in one of the fashionable suburbs of Liverpool, the management consider it necessary to appeal to patrons to pause before they leave and ask themselves the question: "Have I left anything behind?"

Southport Amateurs

Southport Amateur Cinematograph Society is engaged on the production of the drama "Intrigue," this being the society's first film.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Among several new by-laws adopted by the Newcastle City Council at the monthly meeting last week was one which provides that no person shall with intent to cause annoyance or inconvenience to any person in any place of entertainment to which the public are admitted with or without the payment of money, throw or let off any firework, stink bomb or similar article, or squirt, spray or otherwise throw or scatter any offensive liquid, powder or substance in any place of entertainment. A penalty not exceeding £5 may be imposed.

Equipped with R.C.A.

After having been closed for three days for the purpose of completing the installation of an R.C.A. super "talkie" set, the Imperial Cinema, Dunston-on-Tyne, which is controlled by F. W. Morrison, the well-known Northern exhibitor, had a very successful reopening last Thursday.

Treat for the Old Folks

By the courtesy of the management of the Grand Theatre, Byker, Newcastle-on-Tyne, several hundred members of the Newcastle East End Aged Poor Association were entertained to a special matinee performance last week. The old folks marched in procession from their headquarters to the theatre, where the programme submitted was highly appreciated by them.

No Aldermanic Honours Yet

The many trade friends of Councillor J. W. Telford, a director of the Brighton Theatre, Newcastle, will doubtless sympathise with him over his narrow defeat for Aldermanic honours on the Newcastle City Council. Voting took place at the Council meeting held last Wednesday, when only two nominations were made for the vacancy, resulting in the election of Councillor J. W. Thwaites by a majority of two votes. This is the fourth consecutive occasion on which Councillor Telford has been nominated to fill an Aldermanic vacancy and defeated.

Cinema Fire in Newcastle

A disastrous fire occurred in the early hours of Friday morning last at the King's Picture Hall, Marlborough Crescent, one of Newcastle's oldest cinemas. The building was practically gutted with the exception of the operating box, which had recently been rebuilt. W. H. Gilmarten, the proprietor, was contemplating an early entire reconstruction of the hall, which had some time ago been closed by the local authorities owing to certain defects. These having been remedied since Mr. Gilmarten took over the hall had been open to the public for some time. Plans for the reconstruction of the theatre had already been passed by the Newcastle Improvement and Streets Committee, and it was also decided to change the name to the New Marlborough Picture House.

Northern Halls Change Hands

The Palace Cinema, Shiremoor, has recently been taken over from T. H. MacMillan by David Hashman, who is also proprietor of the Comedy Theatre, North Shields.

The Tyne Theatre, North Shields, which has been controlled by Dixon Scott, the well-known Northern exhibitor, for many years, has been transferred to A. Sinclair, of South Shields.

The original owner of the Magnet Picture Hall, Shildon, Co. Durham, A. J. Goss, has taken over this hall from T. T., Ltd., of Middlesbrough, who have controlled it for some time past.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Chaplin's "City Lights"

During the week managers found many of their "houses" considerably thinned and then blamed the weather for it, but I have wondered to what extent the opposition at the Empire music hall, where Chaplin's "City Lights" is being shown, was responsible. The Empire holds 2,160 people, with standing room for about 700—and there were very few vacant seats at any screening.

The film has been sharply criticised in trade circles, but it has drawn the crowds.

Floods in a Picture House

Last Friday, the third day of almost continuous rain in Leeds, there were floods in the city, and at the Wellington Picture House in Leeds the cellar was flooded to a depth of over two feet, and it was touch and go as to whether there would be a show that night, for the water nearly flooded the generator.

An Orchestra Comes Back

The orchestra, under Hadyn Hird, at the New Victoria Picture House, Bradford, which has been "laid off" for a month or six weeks during the close season, returned last Monday, and was warmly welcomed by patrons who, in these parts, still have a hankering after real, instead of mechanical, music.

Dewsbury's New Cinema

The former Theatre Royal at Dewsbury has now been reopened as the Tudor Talkie Theatre, with seating for 1,400. The proprietors are Northern Theatres Co., Ltd., who have a circuit in Yorkshire and Lancashire.

The interior decorations are of the Tudor period. The proscenium is in the form of a Tudor castle, with portcullis border. The mural decorations consist of a series of illuminated shields representing the coats of arms of local boroughs.

The New Majestic, Normanton

The new Majestic Picture Theatre at Normanton, replacing the old Palace in the High Street, was opened last Monday, and Tom Palmer, of Leeds, who is managing director, and has carried through all the arrangements, is to be congratulated on the way everything went off and on the show he is putting on for Normanton.

Flood Havoc

The Newtown Picture House was in the middle of the worst flooded areas of Leeds and caught the full force of the flood. Last Friday afternoon it was flooded to a depth of 4 ft., and what was more serious, the generator was soon hidden under about 6 ft. of water. The Friday night performances had to be abandoned and even when the floods have subsided the generator will have to be sent away for repairs and the seating taken out for renovation and repair.

Hull and District

(Representative: A. Beacher, 2, Spring Bank Terrace, Clarendon Street, Hull)

Large Staff Outing

A party of about 200 comprised the annual staff outing of the Tower and Regent Cinemas to Blackpool last Sunday. The journey began at 6 a.m., breakfast was served on the train and by 11 o'clock Blackpool was reached. Lunch was taken in the Winter Gardens. The success of the trip was largely due to the untiring efforts of Manager Harold Clarke (Tower).

Projector for Another Music Hall

One of Hull's leading music halls, the New Tivoli Theatre, is installing a projection room. Upon making inquiries, I learn that it is only for advertising films, but possibilities are suggested by the installation.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Redditch Improvements

The Palace Cinema, Redditch, which has been closed for a few weeks for extensive reconstruction, opens again during the present week. The reconstruction scheme includes the provision of a complete new balcony, operating box, manager's office and executive accommodation. The hall has been redecorated throughout, the scheme embracing a blue base surmounted by a deep flame tone, gradually merging into cream towards the balcony level.

From the balcony the fibrous plaster moulding around doors and wall panelling is picked out in blue, with panels in pale amethyst, while around the ceiling are plaster ornamentations in gold on a cream ground.

The new operating department carries Western Electric sound system with the latest type Ernemann projectors, fitted with Hahn Goerz lamps. Mechanical change-over apparatus is included, whilst the rewind room has special equipment and inspection illumination on the bench for the efficient repair of film during rewinding. The latest film splicing and waxing machines have also been installed. The entire front of the house is floodlighted.

The plans were drawn by Harold S. Scott, A.R.I.B.A., of Colmore Row, Birmingham, and the builders were Messrs. C. G. Huins & Sons, of Redditch; Messrs. Parker, Winder & Achurch, of Birmingham, were responsible for complete rewiring, and Messrs. Thompson & Dean supplied the seating, draperies, carpets and curtains.

Gaumont-British Super in Coventry

On the application of W. J. R. Sanders, of London, acting on behalf of Leslie Pell, Secretary of the Gaumont-British Corporation, licences for cinema exhibitions, music, dancing and the presentation of stage plays, were granted by the Coventry magistrates during the past week in respect of Coventry's latest place of entertainment, the Gaumont Palace, Jordan Well, Coventry. The new theatre, which is rapidly nearing completion, will be the largest in the city, having a seating capacity in the neighbourhood of 2,500. It stands on the site of the old Coliseum, which was used as a dance hall for a number of years and was pulled down about a year ago.

Coroner's Remarks at Gornal Inquest

The mystery of the origin of the fire which destroyed the Alexandra Picture House, Lower Gornal, near Dudley, on Thursday evening, August 27th, reported in our last issue, remained unsolved at the inquest held on the operator, Danks, who unfortunately lost his life. In returning a verdict of accidental death, Mr. Green, the Deputy-Coroner for Dudley, remarked, "How the fire commenced remains a mystery which none of us can clear up." A most searching inquiry into all the circumstances was made, and the Coroner remarked that one thing which emerged from the evidence was the difficult position Danks (the dead operator) was in in the room. "I am not satisfied," he said, "that it was a proper room for the purpose; it does not seem to have had proper ventilation, and it was entirely open to the other rooms. Whether it is in accordance with the regulations it is not for me to say."

Exploiting Natural Resources

"Something out of the ordinary" is the motto of the Central Cinema, Stourbridge, and this was well maintained in the theatre's exploitation of the film "Africa Speaks." The miniature garden, which for some time has been a special feature of this house, was utilised to the full. In the centre of the pond a full-sized flamingo was built up with rose petals and bull rushes around, together with goldfish in the pond and suitable notices were displayed. "This is only a little of 'Africa Speaks.' Come and see the complete film at the Central Cinema."

Young Trade Poetess

Edith Croudace, daughter of a former manager of the Bordesley Palace Theatre, is a Birmingham youngster who may become a real poetess if she continues to follow her juvenile bent. She is only 13, yet she has written many verses and stories, some of which have been published in a Shrewsbury newspaper. Her poetry shows considerable imagination and power of expression.

G.B.P. and K.T.'s Next Meeting

We have been asked to announce that the next monthly meeting of the Birmingham Court of the Guild of British Projectionists and Kinema Technicians will be held at their headquarters, the Malt Shovel Inn, Birmingham, on Sunday, September 27th. The details of their special lecture on this occasion will be announced later.

By the way, the address of the secretary, F. Burrell, is now 23, Croydon Road, Erdington.

Public Urge for Renewal of Licence

Several thousand signatures have been appended to a petition which is to be presented to the Warwickshire County Council for the renewal of the licence of the Colonnade Theatre, Leamington, which was revoked recently following a prosecution. It is urged that the exits are safe and that the proprietor has satisfactorily entertained the public for thirteen years.

Here and There

The directors, managers and staffs of the Northfield Cinema and the Bournbrook Theatre held their first annual outing to Rhayader recently. The journey was made by charabanc, with a break on the homeward way for tea at Ludlow.

* * *

The directors, manager and staff of the Palladium Cinema—one of the houses on the Brettell Circuit—have made a presentation to A. Maund, chief operator, whose wedding was recently reported.

* * *

S. Everton, the genial general manager of Stafford Entertainments, Ltd.—an enterprise controlling the whole of the entertainment centres in Stafford—has now returned again to harness after a short stay in Wales for reasons of health.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 45541)

Picture houses in Nottingham have had to contend with both flood and fire during the last few days. The flood was at Leno's Picturedrome, Radford Road, Nottingham, one of the houses owned by Highbury Cinemas, Ltd. It occurred towards the close of a matinee performance last Friday, when, during the course of a tremendous downpour occasioned by a thunderstorm, water burst in under the doors, despite the efforts of the staff to avert the peril, and swept down the gangways. The cinema slopes downwards towards the screen, the downstairs portion being slightly below street level, with the result that there were soon several inches of water at this end of the house. Those present ploughed their way through the water to the exits, several taking off their shoes and socks.

The fire occurred at the Elite on Sunday night, but this proved to be a very minor affair, although a huge crowd assembled to watch the proceedings. A defect in a large electric sign caused the fusebox to catch fire, and clouds of smoke poured out of the top of the building in its vicinity, but the firemen soon had matters right.

Doncaster and District

"Carnival" Week

St. Leger week is regarded locally as a week of carnival, and following their usual custom, the exhibitors of the district have gone "all out" to appeal to the visiting racegoers.

Congratulations are due to C. Vernon Taylor, the energetic manager of the Picture House, who has been extraordinarily busy of late in his preparations. The many visiting patrons who favour this house will find numerous improvements have been made and an effective redecorative scheme has been carried out in the large cafe and spacious entrance foyer.

Mr. Taylor is also responsible for an ambitious flood-lighting scheme at the front of the house. No effort has been spared in order to make the week, as in previous years, a record breaker, and as Mr. Taylor is a keen showman it isn't likely to be otherwise.

Grand Reopened

After being closed for over three months, during which time considerable structural alterations have been made, the Grand reopened on Monday last. To mark the occasion the directors invited about 40 guests to dinner. Several prominent townspeople were present and also the heads of the firms employed in the rebuilding scheme. The chairman, Major M. E. Clarke, read a telegram from Mr. and Mrs. Harry Russell (of the Arcadia) expressing their wishes for the success of the enterprise. Later in the evening the party visited the "second house" of the show.

Arcadia Scheme

The extensive alteration scheme in progress at the Arcadia is proceeding apace, but it has been found necessary to defer the date of reopening, and this is now provisionally fixed for September 12th. In conversation with me a day or two ago, Harry Russell stated that stage presentations do not enter into the future policy of the new Arcadia. But nevertheless the entire stage equipment is being retained.

I have heard it stated that a well-known local trade technician is to take over the management here. Denial of this story should not be necessary in view of the fact that W. C. Clayton is already installed as assistant to Mr. Russell.

Power Failure

Considerable inconvenience was caused to houses running afternoon shows on Tuesday, when the electric current failed owing to a breakdown at the Corporation Power Works. The stoppage lasted forty minutes. The programme at one hall was cancelled, but the rest carried on when circumstances permitted.

"Outward Bound"

The local authorities have sanctioned the screening of "Outward Bound," and the film will be put on at the Palace in the course of the next week or two.

Normanton

The New Majestic

Normanton's latest cinema, the new Majestic, was opened on Monday, when "The Queen's Husband" was screened. Built for a local company, Normanton Theatres, Ltd., the theatre replaces the old Palace on a site in High Street, and has a seating capacity of 900. Further details are given elsewhere in this issue.

Southern Midlands

A whole section of brick wall, 20 feet high, at the front of the new cinema being erected on the site of the old Poly, in London Road, St. Albans, collapsed on Thursday, and several tons of bricks crashed. The fall was caused by a subsidence set up by the recent heavy rains loosening the chalk soil under the wall, and, as a precautionary measure, heavy traffic was diverted.

Economy at Hitchin

The directors of Hitchin Playhouse, Ltd., were stated at the annual meeting of the company to have surrendered their fees.

It was reported that no dividend was possible on account of the acquisition of more land for emergency exits, a costly installation of "talkie" apparatus, and redecoration and reseating of the entire theatre having practically exhausted their receipts. The Company now possessed a thoroughly equipped cinema, and the directors were practising strict economy.

The chairman, W. O. Turves, said it would soon be possible to adjust their charges so that it would be less expensive for families to take seats in the Playhouse than consume fuel at home.

W. N. Blake said that by the end of September the company would have its capital intact, and the theatre in tip-top condition to earn money. He had not seen another theatre so tastefully decorated as the Playhouse.

The capital, it was stated, stands at only £2,500. All but 5 of the 78 shareholders are residents of, or connected with, the town.

Portsmouth and District

The capacity of the Eastney Electric Theatre, Eastney Road, Portsmouth, is to be considerably increased by alterations and improvements, which are now being carried out. The plans have been approved by the Portsmouth Watch Committee, and on the completion of the alterations the licence will be endorsed, fixing the seating accommodation at 829 instead of 500 as at present.

Theatre to Become Cinema

Alterations are contemplated to the Theatre Royal, Commercial Road, Portsmouth, to render the premises suitable for cinematograph exhibitions. Hitherto the theatre has been used only for stage plays. Application has been made to the Watch Committee for the necessary cinematograph licence, and the Committee are recommending to the City Council that this should be issued as soon as the alterations have been completed in accordance with the plans submitted.

New seating accommodation will also have to be provided, it being a condition that the theatre shall fall into line with the local cinemas as to the installation of 20 inch seats.

A.B.C. Take Over Another

A.B.C., Ltd., have now extended their interests to Portsmouth, having taken over the Gaiety Picture House, Albert Road, Southsea, from Mr. Louis Zeid. The Gaiety is one of the latest of Southsea's cinemas, and has an authorised seating capacity of 1,382, with room for extension. Mr. Frank V. Hilbery, formerly of the Savoy, Brighton, has been entrusted with the management of the hall.

South Wales

According to a Welsh evening newspaper, Constance Talmadge, her husband, T. Netcher, Jack Mulhall, and several screen favourites, have been spending a holiday at St. Donat's Castle, William Randolph Hearst's magnificent Welsh

seat in the Vale of Glamorgan. At the old country inn, the "Swan," Llantwit Major, the visitors have enjoyed a daily glass of ale and games of skittles, darts and dominoes with the rustics of Glamorgan's beautiful vale. Constance is said to have definitely finished with films.

For Conversion Into a Cinema

The Public Hall, Briton Ferry, Mid-Glamorgan, will shortly be transformed into a cinema. The hall, which has seating accommodation for over 1,000 people, was erected in 1911 at a cost of approximately £7,000. The money for the building was subscribed by the residents of the town, but since 1926 a debt of £3,000 has accumulated, and the trustees of the building have now applied to the Charity Commissioners for permission to lease it for cinema purposes. An agreement to the cinema project having been reached, several Welsh exhibitors are interested.

Another for South Wales?

Recently THE BIOSCOPE published exclusively a report that the Loughor U.D.C., near Swansea, had turned down an application for permission to transform the Loughor Public Hall into a cinema on the ground that the building was constructed principally of timber and therefore unsuitable for cinema purposes. The people behind the application, I am now told, are planning for the construction of a new cinema in the town. The scheme is not yet definite, but the people considering it have in mind a cinema with seating accommodation for from 800 to 1,000 people.

A Temporary Cinema

On Monday last the Cardiff Empire, a Moss Empires house, opened as a picture house, the feature picture being "Hell's Angels." The house will be run as a cinema for a number of weeks and will then—at least according to present plans—revert to a period of revues, music-hall "turns," and plays, and then have another period of pictures. The house is the largest and most luxurious, and, at the risk of being proved wrong, I am going to hazard the prediction that the present "picture period" will prove so successful that the building will, before the end of the year, be permanently established as a picture-cum-vaudeville theatre, with films the predominating feature of the entertainment provided.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

A Wicked Hoax

Belfast has narrowly missed a cinema disaster due to a person who delights in playing practical jokes by way of false fire alarms. This time he sent an alarm that the Lyceum Cinema was on fire, and the Brigade rushed to the house with five machines. Judge their surprise when they arrived at the hall and found the show going on as usual. The clanging of bells might have caused alarm and panic in the house, but the audience and staff kept their heads and all passed off quickly and quietly. Stern measures are promised should the authorities discover the guilty party.

All Ready

It was a case of reporting "all ready for any emergencies" at the White Cinema Club's September meeting. The committee stated that they were amply prepared to resist any further efforts to impose a censorship of films committee on the Belfast Corporation, whilst in regard to rumours of increased entertainment taxation, it was reported that the executive would be waiting to hear what Mr. Snowden proposed and then to see at once how it affected Northern Ireland and then take the necessary action immediately to safeguard exhibitors' rights.

Outing Off

Exhibitors and renters appear to be quite retiring folk, preferring to spend their Sundays at the fireside rather than going out. It is no wonder, therefore, that the replies to invitations to attend a Sunday club outing did not meet with anything like a suitable response. The Club, therefore, has cancelled the outing and has substituted something much more appealing.

Bowls Day

A bowls day is to be held instead, and will, thanks to the kindness of the Falls Bowling Club, Belfast, be held on their greens. The club house, too, has been placed at the disposal of the trade and the White Cinema club is inviting all its members to take part in the tournament, for which valuable prizes will be awarded. The club is also entertaining all members to luncheon.

Legal and Financial News

DISSOLUTION OF PARTNERSHIP

Dealings in cinemas were mentioned in a case heard in the Manchester Chancery Court last week, when Solomon Reisler applied for judgment in an action brought by him against Jacob Inerfield and Harry Hymanson, claiming dissolution of partnership, with an account of partnership dealings and of all losses caused to the partnership by alleged fraudulent dealings or by the acceptance of commissions.

A. Walmsley, for plaintiff, said that on November 11, 1930, the plaintiff agreed to enter into partnership with the defendants, who had leased the Plaza Picture House, in Prestwich. Subsequently, three other picture houses were taken in their joint names—the Regent in Hightown, the Regent in Rochdale Road, Manchester, and the Plaza in Rochdale Road, Manchester. Each partner was to provide £1,000 capital. Mr. Reisler found £300 on November 19, 1930, £200 on February 25, and he gave a bill of exchange for £500 on April 11, 1931. In a balance sheet, defendants were credited with £1,883. This was supposed to be made up of monies paid by them, for which they produced receipts, but which had not, in fact, been paid. Defendants were prosecuted, and had been committed for trial at the Assizes.

C. Maddocks, for defendants, said his clients were defending themselves against a criminal charge, and they would have been embarrassed if they had sought to defend the Chancery action. They were quite willing to submit to the ordinary partnership decree.

The Deputy of the Chancellor (H. Winstanley) made an order in the terms of the notice of motion, which omitted the reference to alleged fraudulent dealings. The costs were reserved.

NEW COMPANIES

WOOLWICH & GREENWICH THEATRES, LTD.—Private company. Registered, August 17th. Capital, £6,000. Objects: To acquire the cinema, theatres and premises known as The Hippodrome, Stockwell Street, Greenwich, The Empire Theatre, Church Street, Greenwich, the Cinema, Beresford Square, Woolwich, and the Premier Electric Theatre, Powis Street, Woolwich, and to carry on the business of theatre, cinema and music hall proprietors, etc. The first directors are: E. Spyer, W. Gibbings, D. Mistlin, N. Lee, A. Rosenberg and S. A. Barry. Solicitors: Johnson, Weatherall, Sturt & Hardy, 7, King's Bench Walk, E.C.4.

I. F., LTD.—Private company. Registered, August 17th. Capital, £1,000. Objects: To carry on the business of proprietors or managers of cinematograph theatres, music halls, concert rooms, dance halls, theatres, etc. The first directors are not named. Manager: V. Vandamm. Solicitors: A. D. Vandamm & Co., 74, Cheapside, E.C.2. Registered Office: 31, Budge Row, Cannon Street, E.C.4.

ASTORIA (CHESHAM), LTD.—Private company. Registered, August 20th. Capital, £1,000. Objects: To carry on the business of proprietors, lessees and managers of electric or cinematograph studios, music, concert and dancing halls, variety theatres, etc. The first directors are not named. Solicitors: Billinghurst, Wood & Pope, 7, Bucklersbury, E.C.4.

SELECT KINEMA (REDDITCH), LTD.—Private company. Registered August 20th. Capital, £1,000. Objects: To carry on the business of cinema, theatre, music and concert hall proprietors and managers, etc. The permanent directors are: J. W. Russell, 21, Orchard Street, Redditch; H. F. H. Russell, 21, Orchard Street, Redditch. Secretary: J. W. Russell. Solicitors: Russell & Co., Holland House, Malvern, Worcs. Registered Office: Alcester Street, Redditch, Worcs.

MIDGET MOVIES, LTD.—Private company. Registered, August 20th. Capital, £1,000. Objects: To acquire any patents, processes or other information as to any invention relating to any device, machinery, apparatus, plant and utensils used in connection with the cinematograph or moving picture trade or industry, etc. The subscribers are: C. H. Vince, 41, Natal Road, Ilford, battery manufacturer; Mrs. S. M. Vince, 41, Natal Road, Ilford. The first directors are: C. H. Vince (permanent governing director, subject to holding £100 shares) and F. M. Abbot. Secretary: Lucretia E. May, 12, Sussex Street, Poplar, E.14.

ATTRACTIVE CINEMA (BRIGHTON), LTD.—Private company. Registered, August 20th. Capital, £10,000. Objects: To carry on the business of proprietors of cinematograph theatres, etc. The first directors are to be appointed by the subscribers. Secretary: Kathleen Brewis. Solicitor: H. Pinder-Brown, 240, High Holborn, W.C.1. Registered Office: 46, Gerrard Street, W.1.

C. J. T. CINEMAS, LTD.—Private company. Registered, August 18th. Capital, £400. Objects: To acquire the cinemas known as "Picturedrome," Trimdon Grange; "Imperial," Trimdon Colliery; "Kinema," Whitton Park; "Hippodrome," Langley Moor: and "Club Cinema," West Cornforth, all in County Durham, and to carry on the business of theatre, music and concert hall, cinema proprietors, etc. The subscribers are: W. Close, Office Street, Browney Colliery, Co Durham, picture hall proprietor; J. Taggart, 47, Sugley Street, Lemington-on-Tyne, picture hall proprietor; Mrs. L. Johnson, Wynward House, Trimdon Grange, Co. Durham; Mrs. M. E. Mitchell, 14, Noel Street, West Stanley. The first directors are not named. Solicitors: Thomas Hall & Betts, 37, Great Market, Newcastle-on-Tyne.

NEW CLARENCE CINEMA (HACKNEY), LTD.—Private company. Registered, August 24th. Capital, £500. Objects: To acquire the business of a cinematograph proprietor, carried on by J. Mitchell, at Clarence Road, Hackney. The first directors are not named. Acting Secretary: C. M. Duncan. Solicitors: Randolph Eddowes & Co., 23, Wardwick, Derby.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations:—

NAME.	VALUE.	LAST WEEK.	THIS WEEK.
A. P. P. H.	ord. £1	16/-	15/-
Assoc. Talking Pics.	....	1/6	1/-
Assoc. British Cinemas	....	5/3	4/7½
Do.	pref. £1 f.pd.	—	15/9
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/-	5/9	5/1½
Do.	pref. £1	18/6	18/7½
Brit. Instr.	ord. 10/-	2/6	2/3
Do.	def. 1/-	—	—
Brit. Lion	def. 1/-	-/3	-/2
Do.	pref. £1	3/9	3/9
Brit. Filmcraft	ord. 5/-	—	—
Brit. & Dom.	def. 1/-	-/4½	-/4½
Do.	ord. £1	3/3	3/-
Brit. Screen Prod.	5/-	—	—
Brit. & For.	ord. 5/-	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/-	—	—
Denman P.H.	£100 7% deb.	94	89
,, Con.	,,	90	93
Gaumont Brit.	ord. 10/-	10/4½	10/-
Do.	7½% £1	16/-	16/6
Gainsborough	ord. £1	7/-	6/9
Do.	def. 1/-	-/5¼	-/6
Gen. Theatre	pref. £1	7/6	6/9
Do.	6½% deb.	70	69
Met. Cinema....	ord. 10/-	—	—
Do.	def. 1/-	—	—
Movie Colour	....	-/7½	-/7½
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	-/6	—
Do.	def. 1/-	-/1½	—
New Era N.P.	ord. £1	—	-/6
Do.	def. 1/-	—	-/1½
P.C.T. Cons.....	7% £1	19/6	19/3
P.C.T.	"B" £1	18/6	17/6
P.C.T.	7½% pr. or. £1	14/9	13/6
Stoll Th.	ord. 5/-	4/3	4/-
Tussaud's	£1 pref.	25/9	26/9
Do.	def. 1/-	4/-	4/4½
United P.T.	£1	1/6	1/11½
Do.	7% deb.	80	78
Union Cinema	def. 1/-	—	—
Do.	10% 5/-	1/-	1/-
Welsh-P'rson Elder	8% £1	-/4¾	-/4½
Do.	ord. 1/-	-/¾	-/¾

Modern Cinema Technique

Technical News and Notes

New Way of Sealing Contracts

An alert reader draws my attention to an amusing misprint which occurred in last week's issue. In describing the new ingenious vacuum switch, the writer of the article was apparently guilty of saying that this switch " caused the mechanical actuation of contracts sealed in vacuum." Needless to say, the actuation of " contacts " was intended. The " mechanical actuation of contracts sealed in vacuum" reads as though one of the functions of the corner public-house had been unexpectedly superseded.

Metal-clad Film

There have been various methods proposed in recent years for increasing the life of cinematograph films by reinforcing their resistance to wear and tear. This has usually taken the form of solutions or waxy dressings. The latest consists of an armour-plating. A thin copper band is so attached to the film that it cannot loosen, and this copper band protects the perforations, although it does not enter the field of photography. The whole arrangement is guaranteed to prevent tearing or breaks due to worn perforations, and it is said that the British rights have already been sold for a large sum of money.

Clever One-lamp Sign

The other day when I was at the Holophane Works, Mr. Thompson, the managing director, showed me a new form of a front-of-the-house sign the company is about to introduce, which ought to have a tremendous success. By an ingenious system of cleverly calculated reflection angles a single 60-watt lamp is made to give a brilliant and even illumination to a 12-inch letter. The letters themselves are made in a novel way in raised ribbed glass so that the effect is almost that of a Neon lamp. In another type the letter is masked on its front face by an opaque substance so that only the edge of the raised letter, in this instance of green glass, was visible. It was difficult to believe that one small lamp should achieve so startling and pleasing an effect. There is no doubt whatever that a great deal of light at present used on the exterior illumination of cinemas is unnecessary and the tendency from now on will be to secure the equivalent illuminating effect with a reduction in the number of lamps employed. To be able to illuminate the whole of one's house sign by a dozen 60-watt lamps is something of an achievement. I do not know whether I am a little premature in suggesting that readers apply to the Holophane Company for particulars of these new lamps, but those who are contemplating the erection of a new indoor or outdoor sign should certainly make a note of this new Holophane line which has not so far, I believe, been given a trade name. If for no other reason than this, the new demonstration room of the Holophane Company at Victoria is well worth a visit. Incidentally, Mr. Thompson informed me that, partly due to the Illuminating Congress, the company have been inundated with orders in some departments far beyond their capacity—an unusual and welcome thing to hear in any branch of trade nowadays.

Testing Sound in Desert

A party of Western Electric recording experts recently donned desert explorers' garb, and set out from Los Angeles for the Mojave. Their quest did not concern gold, but the testing of a portable recording channel and directional microphone under actual production conditions.

The apparatus, including the directional baffle, was transported in a Western Electric newsreel truck and a Ford truck. The portable channel was that which had been designed for the Caddo Company. This was mounted on the newsreel truck.

Although at times high winds are experienced in this area, the morning the tests were made was so quiet that footsteps 100 ft. from the microphone were clearly recorded!

The tests consisted of making recordings of speech with the ordinary condenser type microphone, and a similar microphone in the directional baffle.

A Room with a Warm Skin

It is well-known that in winter the cold walls of a room absorb the heat radiated from the human body. If the walls are, themselves, at a temperature approximating to that of the human body this loss is reduced. The Westinghouse Research Laboratories are, at the present moment, experimenting with a small room that has what may be called a warm skin. The walls and ceiling of this room—like the skin of the human body—radiate a mild temperature that is barely warm to the touch. This heat is produced by electric heating elements which are contained in the panels or sections which make up the walls and ceiling. The entire surface may be heated at once or the heat may be switched on in one or more sections where it will do most good The engineers are using this room to determine the exact combination of wall temperature, air temperature, air movement and humidity that will produce the most comfortable living conditions. These experiments may well mark the beginning of an era in which the walls of our private and public buildings are, themselves, mildly heated without any other external heating devices.

Wonderful Time Switch

The General Electric Company has just devised a new Time Switch which will find plenty of users in the cinema world and which seems to have almost human powers of observation and control. This switch will turn lights on and off at dusk and at dawn, or at any predetermined time before or after sunrise and sunset. It will make due allowances for geographical latitude and longitude and for the season of the year. It can be made to take holidays, omitting its operations on any desired days of the week. It performs such operations as starting motors in the morning, starting and stopping them throughout the day, according to workers' schedules, and turning them off at the end end of the day. It will turn on heating plants so that buildings, theatres, etc., will be adequately heated and ventilated by any predetermined time. To duplicate the possibilities of this new time switch a man would need an almanac, a knowledge of latitude and longitude, a precise watch, a degree of punctuality far above the average and the ability to be awake and alert at all hours of the day and night. The switch can do two or more things at once. It can turn off one set of lights and turn on another at the same



time. For instance, it can turn off the emergency night lights and turn on the heating equipment, and generally can control circuits on or off, together or singly, at any predetermined time. In spite of its amazing complications, the switch is only a small one, about 10 by 5 by 5 in., and weighs only 6½ lbs.

Compare with Ours

These figures, relating to the way America makes use of modern electrical inventions, are suggestive. There are approximately 13,500,000 homes in the States with telephones installed, and between fourteen and fifteen million homes where radio is installed. The telephone service has been in operation for 53 years, the electric power industry dates back for about 49 years, and there have been only ten active years of radio development. The figures show that in all three branches there has been a greater proportionate acceptance of the new devices than in this country. Incidentally, the world's production of electricity last year has been calculated at 300,000,000,000 kilowatt hours, of which the States produced about 41 per cent. This shows a reduction on previous estimates when America's proportion was nearly 50 per cent.

Compliment to "Ship"

Kenneth Paterson, director of the film section of the British Empire Trade Exhibition, Buenos Aires, in the course of a letter to Messrs. Chas. H. Champion, says:

"May I take this opportunity of informing you how exceedingly pleased both my operators and I were with the performance of the 'Ship' Carbons which you provided. In their long journey of 7,000 miles they did not suffer the slightest damage, and it was remarked by everybody what excellent pictures were on view in our cinemas, which, after all, were only improvised for the period during which the Exhibition lasted. A great deal of this credit is due to the excellence of your carbons, and I should have no hesitation in recommending them to potential users anywhere."

Deeper and Deeper Yet!

The deepest hole man has ever made in the earth has recently been drilled in the oilfields of California. It was a marvellous engineering feat, for this hole goes down no less than 10,000 ft., approximately two miles. Our pessimists are invited to take comfort from the fact that the film business has not sunk as deep as that yet!

Light, "ad lib"!

The Brooklyn Edison Company has just completed an industrial film of its Hudson Street, Brooklyn, plant and it is chiefly notable for cinematographers, because the cameraman has been given a most unusual amount of illumination to enable him to secure satisfactory results. He has been backed up by a pair of Hall & Connolly 180-ampere High Intensity Searchlights with 100,000 candle-power burners. Used in conjunction with standard U.S. Navy 36-in. parabolic reflectors, the lights each produce 325,000,000 beam candle-power. It is said that this light, if used as a modern searchlight, would be sufficient to pick up a big-gun target at a distance of 18 miles. The film will show the interior of the plant in operation and the progress made in the installation of new equipment. It will be used to educate the employees of the company in the functions and management of the different items of apparatus and also to give the public an idea of the vast sums and skilled labour necessary to establish and run a modern engineering station.

Noteworthy Progress

The list just to hand showing recent installations of British Thomson-Houston talking apparatus reminds me that quietly, and without any fuss, this excellent equipment has established itself as the second best seller in this country, a fact all the more surprising in view of the relatively brief period in which it has been available. The number of installations is now round the 500 mark and establishes a state of affairs of which British Thomson-Houston must be justifiably very proud. The installations announced this week include: Picture House, New Milns, N.B.; New Palace, Leyland; Hippodrome, Bo'ness; Picture House, Rowlands Gill; Star Picture House, Huddersfield; Heaton Park Cinema, Manchester; Garrick Cinema, Maybole; Picture House, Sheringham; Radway Theatre, Sidmouth; Palace Cinema, Irlam.

Keeping Volume Right

In the main, the control of volume is maintained from the projection box, with the monitor speaker as a rough guide to the volume necessary. Even where auditorium controls have been installed they are not commonly used after their novelty has been outlived. Carl Dreher, director of the R.K.O. Sound Department, points out that the man in the projection room is often severely handicapped in his judgment of quality by the fact that he is listening in a noisy place on a loud speaker which does not give him an accurate impression of what is happening in the theatre. For several years Dreher says that it has been his conviction that the only solution of this problem in large theatres is direct adjustment of volume from a representative seat in the house. The thing cannot be done with the requisite speed and finesse through a signal system. It is too much like driving an automobile by signals from the back seat. Of course, the future may see a development of automatic means of adjusting volume in projection, but as long as manual equipment must be used it would appear that remote volume control in the large theatre is a desirable adjunct to the usual facilities and with it a competent technician possessing knowledge of music and practical acoustics.

New Stethoscope

I hear some interesting rumours regarding a new electrical stethoscope which Western Electric have been demonstrating to some New Zealand medicos. This instrument is said to have made revolutionary strides in assisting auscultatory diagnoses. So far no details are available but the context of the paragraph suggests that use has been made of amplification.

Cooke Lenses

Lenses by T. T. & H.—which everyone knows means by Taylor, Taylor & Hobson—are enjoying remarkable success. They are fitted as standard on all Bell & Howell cameras, both professional and amateur, and their success in the latter field has been exceptionally marked. Most projectionists have had experience with these lenses and so need no real prompting as to their merits. And every studio is well aware of Cooke lenses and the fine results they give. So when I add that many of the optical systems used in sound heads are the product of this British firm, perhaps you will remember to take your next lens problem to them for solution. Taylor Hobson will find you a good solution.

Obliging

Assistant Cameraman (hinting for a raise)—My wife and I are finding it increasingly difficult to live on my salary.

Studio Manager—Well, what do you want me to do? Arrange a divorce for you?

F.F.

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PARKING PROBLEMS SOLVED

Small Space Only—Cars Are Safe—Can Be "Unpacked" Swiftly

One of the greatest problems of the modern exhibitor is to provide or secure adequate parking accommodation for patrons who wish to come to the show in their cars. This is often a matter of very great expense and difficulty in theatres located in densely populated districts where ground rents are high. Sometimes the problem is solved by making arrangements with some nearby garage to house the cars of patrons at a nominal fee. But the arrangement is not satisfactory for several reasons. The garage is not under the direct control of the theatre's management and the desired standard of courtesy cannot always be imposed; the cost is often high and, finally, the fact that the garage is not actually attached to the premises is a serious draw-back.

Cradles on Endless Chains

With these difficulties in mind, the Westinghouse Company of America recently devised a new type of building which would occupy a minimum of floor-space and in which cars could be stored to an extent and with a simplicity never previously attempted. In this building there are no ramps or lifts in the ordinary meaning of the term and the usual army of attendants is dispensed with.

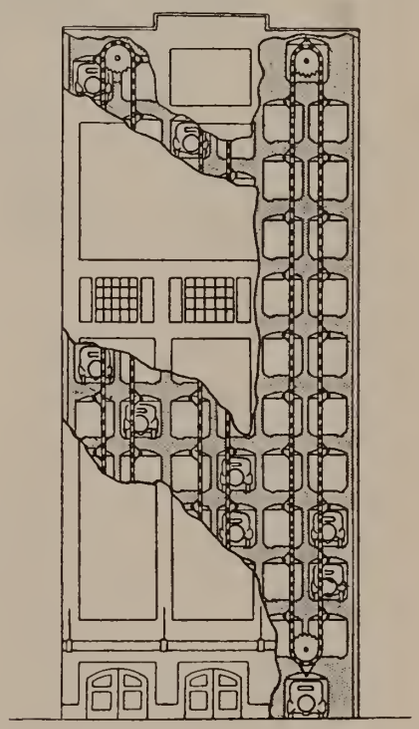
The floor-space required is only that necessary for an ordinary two-car garage and can be built above ground to any required height—windows being unnecessary. The cars themselves are carried on cradles supported at each end on endless sprocket chains driven by electric motors. Each cradle is hung from its top at one end and from its bottom at the other, a form of suspension which permits side-sway but prevents swinging, thus giving great stability with entire freedom of movement.

One Car Per Minute !

The control is on the same lines as that of an ordinary automatic elevator, the kind the passenger operates himself. But there is one big difference. In the case of a lift you have one car which has to be brought to rest at any one of several platforms. In the case of this vertical garage, the problem is to bring any one of a number of cages to rest on one platform at the road level.

The system works very quickly and simply, the endless chain travels at the rate of about 100 ft. a minute so that the average time to bring any cage to the drive-away level is 30 seconds. Another 30 seconds are required for opening the door, driving the car on, or off, its cradle and closing the door again.

There are three general ways of operating the installation. One is by a key system—an arrangement better suited, perhaps, to a garage where a renter engages space for a fixed period, say on a monthly basis. On this system each renter of garage-space is provided with a key which, if inserted in the lock panel and turned, brings his particular cradle and car down to the drive-away level. The same key operates the door-lock, which,



however, can only be opened after the cradle has come to rest in its proper position. Other renters use the same drive-away and the same doors, but the key-system prevents anyone having access to any other cradle than his own.

Swift—Simple—Safe !

The installation can also be worked by a simple push-button system and this is especially suited to a cinema's needs. The push-buttons are located in a central office. A despatcher directs the customer to a vacant cradle and by pushing a button opens the door. An alternative way would be to have the customer drive close to the particular door showing a green light, whereupon the light from his car or a track-switch operated by his car wheels causes the doors to open. When a patron returns for his car, the cashier pushes a button corresponding to the check number and the car is brought to the drive-away level and the doors are wide open by the time the customer has reached the door and is ready for his car.

The third system of operation is by means of coins; this is essentially the same as the push-button system, except that by depositing a coin the cradle is brought to the drive-away level and the door opened.

This vertical garage system is likely to meet with ready acceptance by cinema architects and builders for its great simplicity; convenience and economy of space and operating labour will make it a highly desirable annexe to any cinema.

Projection of Wide Film

Wide film appears to be stationary at the moment, but it is evident that there is a good deal of activity going on under the surface in connection with research. It is a mistake to think that no progress is being made. The matter has been arrested somewhat because of the difficulty of getting a general agreement on an ideal size for the "wide" screen picture. Opinion seems to be concentrating on 56 mm., but those mainly concerned with the Grandeur size are still convinced that the ultimate tendency will be towards the 70 mm. size. They claim that the proportion of the Grandeur picture, 2 : 1, is very close to the normal angle of vision.

Any wide film will, however, present a series of new problems to the projectionist, and it is as well he should begin to give some thought to this. R. H. McCullough points out that these difficulties will arise very quickly in connection with short throws, when it is desired to obtain a picture of satisfactory width. At the present time, there are no lenses which can be secured under four inch equivalent focal length, which will give satisfactory results with Grandeur.

Special Lens Needed

An ordinary projection lens is entirely out of question, except in the longest focal lengths, because of objectionable curvature of field. It is necessary to use anastigmat lenses to obtain good definition, because of the wide angle. It is also necessary that the objective lens rear combination be of sufficient diameter so as to collect the area of light rays from the aperture—otherwise, loss of illumination will result at the sides of the projected image, which will be apparent by shadows.

The better the definition of the Grandeur picture, the closer the front seats can be to the screen. If the Grandeur picture image is increased over fifty feet in length, magnification will result which will spoil the illusion of objects. Where Grandeur is projected at an angle of more than 15 degrees, it is necessary to use prisms to reduce the vertical distortion to a minimum, so as to reduce the elongation of objects, which is very objectionable when viewing the picture from the side seats.

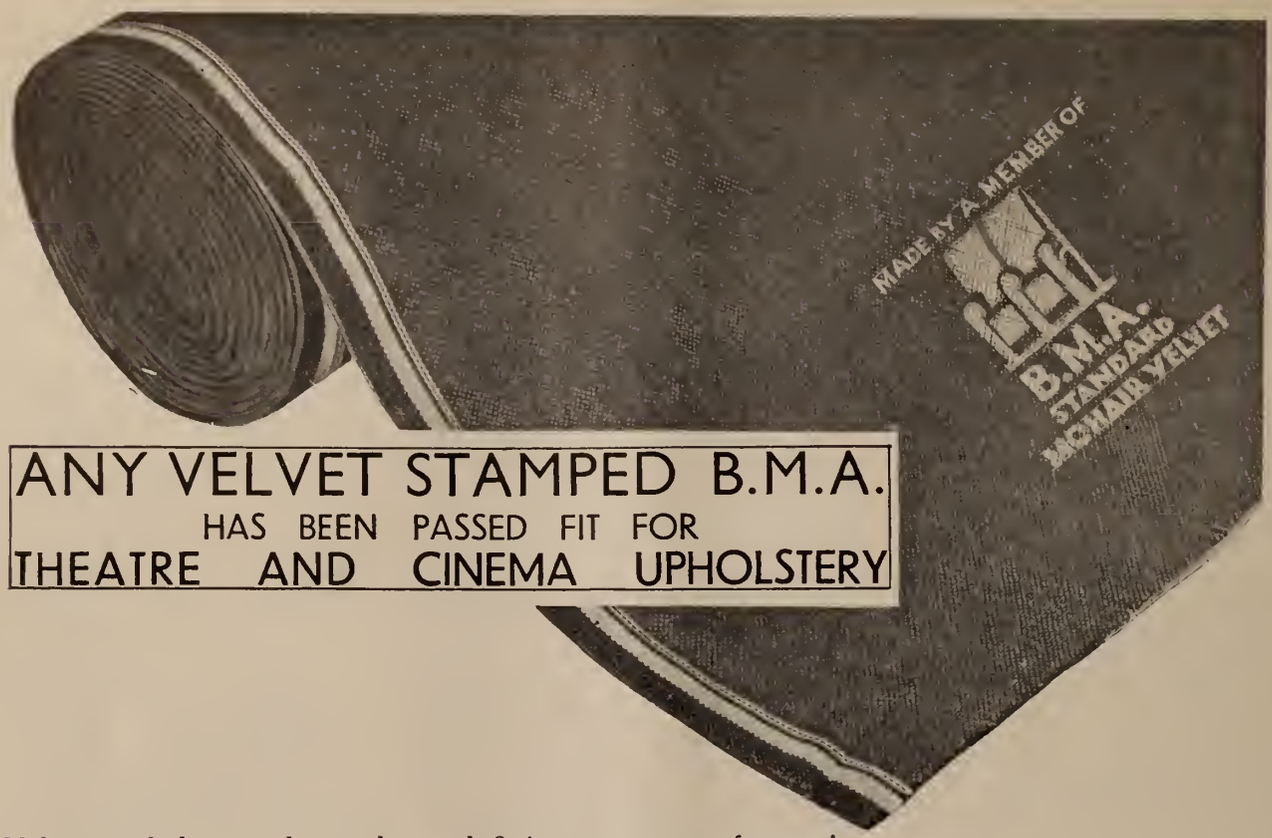
Problem of Illumination

It is imperative that the Grandeur screen be well illuminated. At the present time there are no carbons manufactured to permit using over 170 amperes at the projector arc. Approximately 13 foot candles of illumination is required for satisfactory projection. Super-High-Intensity Lamps must be used to obtain the correct amount of illumination. With the Grandeur aperture 1.768 by .885, and by using the ordinary 4½ in. plano-convex condenser combination, the illumination area is greatly reduced when the area of the aperture is circumscribed.

It is obvious that if the same amount of light which passes through the aperture in an ordinary projector be spread over a screen area twice as large, the screen illumination would be only half as great.

One obvious means of increasing the illumination is to employ condenser lenses of larger converging angle. About 25 per cent. more illumination can be obtained if the rear condenser lens (next to arc) has a cylindrical surface. Such a condenser will yield an elongated spot of light equal to that of the rectangle, without loss of light.

It has been indicated that the relatively enormous picture on the screen may prove more satisfactory at a level of brightness lower than that to which we have been accustomed with the standard size picture. However, with the facts at hand concerning this matter, the requirements for illumination of the Grandeur picture are similar to those required for the standard size picture.



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HIGH INTENSITY POSITIVES

LIGHT FROM A DARK SUBJECT—VI.

By

R. WATKINS PITCHFORD

The need for a high intensity of screen illumination became apparent with the introduction of (*a*) super cinemas, (*b*) Transvox screens and (*c*) denser films. The term High Intensity was used indifferently to denote the value of the screen illumination or that of the current in the carbons. Since these values are, broadly speaking, co-related, no serious harm is done by the confusion.

As far as concerns carbons, the change in cinematography which was brought about by the introduction of the high intensity arc was analogous to that effected in transport by the introduction of steam or petrol locomotion.

Low Intensity Limits

Not necessarily that the high intensity arc completely superseded the low intensity—the horse still has its uses, as many a motorist knows—but that where the conditions of the modern "super talkie" had to be met the low intensity arc was unequal to the occasion, just as a four-in-hand could not compete with the "Royal Scot" with much hope of success.

The parallel can even be pushed a little farther, because just as the only point of similarity between the coach and the train is that they both form means of locomotion, so we can say that practically the only point of similarity between the high and the low intensity carbons is that they are both electrodes for the giving of light in an electric arc.

In our study of the low intensity positive carbon we remarked that it consisted essentially of a rod of pure carbon, down the axis of which ran a squirted core. The luminous image which was presented to the mirror was the crater formed in the end of the positive carbon owing to the action of the arc. The area of this crater, as we saw, was directly proportional to the current flowing through the arc (excepting always extreme conditions), and it was this fact which set a limit to the application of the low intensity arc, because, apart from questions of intrinsic brilliancy, the optical design of the lamp demanded an optimum size of carbons, any increase in whose diameters was attended with losses, which increased up to the point where they offset any advantage to be gained. The core, too, served merely to centralise the crater in the positive carbon and did not in itself play any important part in the production of a luminous source.

Core Composition

Moreover, the low intensity positive was clamped at its nether end only, the body of the carbon carried the entire current throughout its length and it was fed into the arc by hand as it consumed away. It was submitted to no torsional or other mechanical stresses, and minute deviations from straightness or variations in diameter, while certainly undesirable, were at least not matters capable of spelling disaster to the arc as a whole.

Let us contrast this with the design and the requirements of the high intensity positive carbon.

In the first place the shell and the core change places in their relative importance as light-producing sources. From a light-giving point of view the shell of the high intensity positive, which is of pure carbon, achieves but little. Its function is, firstly, to form a protective container for the core, enabling the carbon as a whole to feed satisfactorily through the lamp, and, secondly, to maintain the shape of the gaseous light source which results from the consumption of the core.

FIG. I

Low Intensity *High Intensity*



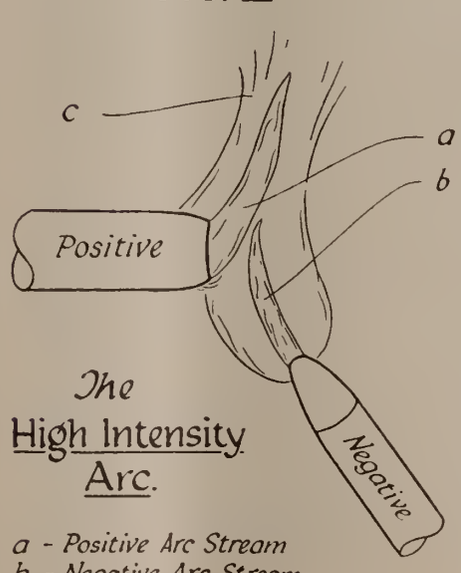
The core itself is the important factor in light production, and it is, relatively to its shell, very much thicker than in the case of the low intensity positive. (See Fig. I.)

As in the case of the low intensity carbon, the H.I. core is intrinsically of a higher conductivity material, in order that the slower burning shell may form the necessary cup for the correct formation of the gaseous light source. But there is a vital difference between the compositions of the two types of core in that the high intensity variety is impregnated with cerium fluoride and other mineral salts.

Impregnating With Chemical Salts

The expedient of impregnating the cores of arc carbons with salts is not the novelty suggested by the comparatively recent introduction of high intensity operation. The alternating current arc, now rarely encountered in British cinema work, but still used extensively in Japan and other foreign countries, virtually demanded some sort of impregnation on account of the fact that current was being consumed in the formation of two craters simultaneously. Ordinary cored carbons could not, therefore, hope to give an illumination which was economically proportionate to the current consumed, and the impregnated A.C. or "white flame" carbon resulted.

FIG. II



The High Intensity Arc.

a - Positive Arc Stream
b - Negative Arc Stream
c - Tail Flame

Carbon manufacturers, recognising the enormous gain in both optical and luminous efficiency which would result, immediately set about the application of this impregnated principle to the direct current arc.

However, the task was not so simple as might be supposed, partly because of the problems in actual carbon manufacture which the innovation presented, and partly because of the reluctance of the lamp manufacturers to supply, and of the exhibitors to instal, the special apparatus necessary.

Problem of Manufacturer Co-operation

It may be remarked here that, of the difficulties which the carbon manufacturers has to face, those presented by the peculiarities of the trade (e.g., the number of different lamps in use and the diversity of their countries of origin) are far more formidable than the problems in carbon design encountered within their own walls. It may also be said that in this country there is a strong and highly commendable tendency for the manufacturers of carbons to co-operate with the manufacturers of lamps. Simultaneously there is a marked inclination for projectionists and exhibitors to favour the purchase of equipment which is manufactured in this country by firms who have studied at first hand, and provided for, the conditions peculiar to our British needs. This movement is only at its inception, but already the benefits to all concerned are beginning to be felt.

These remarks may appear to be outside the scope of a technical article and to concern rather the political aspects of the case, but, such is the peculiar constitution of the cinematograph industry, they have a very real bearing upon practical issues.

To substantiate this statement let us revert to the subject of the design of a high intensity positive carbon. We have seen that this consists of a comparatively thin shell of hard carbon containing a heavy core of softer carbon impregnated with mineral salts. (Although the core is referred to as being softer, we are here only concerned with what are known as "hard inlaid cores," these having been found greatly superior both for stationary and rotating positives.)

The Real Light Source

Now, when such a carbon is burned in an arc it is capable of giving an illumination of very high initial intensity. The incandescent shell plays a certain part in the light source, but by far the greater proportion of the light emanates from the luminous gases given off by the burning of the impregnated core.

As in the case of the low intensity carbon, the light value varies (within limits) with the current used, but with the important difference that the size of the positive crater in H.I working is not materially affected by the current flowing and therefore questions of collection-angle do not obtrude.

A typical high intensity arc is shown in Fig. II.

Since, then, the light intensity increases with the current employed, it follows that

Features Good Carbons Should Show

provision is made for the use of the maximum possible current. The carbon conductivity is very high, and matters are still further assisted by arranging for the positive to receive its current at a point immediately behind its crater. In this way it is possible to work an arc satisfactorily at currents up to 500 amperes, those taking 100 to 150 amperes being commonly met with in practice.

But with such tremendous arc streams it becomes a matter of difficulty to keep a true crater formation, and, hence, to keep the luminous gases under sufficient control for arc steadiness and efficient optical utilisation. Unless some special means are adopted to keep the arc under control the edge of the crater burns away, forming a side, top or bottom lip, and the whole arc becomes unsteady. Now, it is in this method of crater control that we encounter the difficulties presented by the political aspect referred to.

Making Carbons Under Difficulties

It can be said that there is only one system of control which enables us to obtain the real high intensity effects associated with currents of 100 amperes and upwards. This consists of slowly rotating the positive carbon so that the shell is burned away evenly, thus maintaining the crater formation.

This principle is, however, protected by jealously guarded patents, and, at the time of writing, is not found in lamps manufactured in this country.

The principle of controlling the arc by means of magnetic blowers is, it is true, receiving much thought, and seems capable of development, even beyond the 75 ampere rating at which it is already giving such satisfactory results. Nevertheless, the fact remains that British carbon manufacturers, when producing carbons for operation in the true high intensity range of 100 amperes and above, are under the disadvantage that they are denied co-operation with the lamp manufacturers. The fact that, in spite of this, they produce carbons which are in most cases preferred to those claiming this advantage in no way alters the facts.

How to Test H.I. Positives

It will, therefore, be seen that external conditions often modify and limit the design of a carbon, making it necessary for the designer to subordinate his convictions to the conditions obtaining at the time.

In general, however, the points to look for in a high intensity positive carbon are (1) intimacy between core and shell, allowing the carbon as a whole to carry the maximum of current.

A good test in this respect is to stand the carbon on end on a hard surface—*e.g.*, a concrete floor. Let it fall under its own weight; it should give a metallic ring denoting homogenity, and it should not shatter or split. (2) Dead straightness throughout its length; (3) Micrometrical consistency of diameter throughout its length. The necessity for this in rotating carbons will be apparent when you visualise upwards of a hundred amperes passing into the carbon through the jaws in which it has to make a *sliding* and *rotating* contact.

(4) A smooth outer surface. For the same reasons as (3).

(5) A shell which will stand up to the torsional stresses imposed when one end is twisted and the other end is gripped in a 100 ampere contact, and (6) consistency of material throughout its length, so that you can be sure that the automatic feed, once set, will not have to be corrected for irregularities in burning rate.

Wurlitzer's Big Week

Openings at Tooting and Newcastle

This is a notable week for Wurlitzer organs, for it has seen the formal opening of two unusually big instruments, one at the Granada, Tooting, and the other at the Paramount, Newcastle.

The Granada instrument is one of the finest yet built. It is a four-manual instrument, has every conceivable modern improvement and has been built in three specially constructed rooms under the stage, the first of the big Wurlitzers to be housed in this way. The front of these chambers, opening into the orchestra-pit, consists of extended louvre fronts, operating either singly or collectively at the will of the organist.

The instrument has the famous Hope-Jones second touch device, which enables the organist to obtain expression from his finger touch. In this way any particular note or notes can be brought out above the remainder of the organ without raising the hands from the keyboard. To each keyboard are fitted two distinct touches, the first playing the stops that are drawn on the first-touch stop-keys and the second, which is made by a little extra pressure, bringing into use the stops drawn on the second-touch keys.

The Granada instrument is unique in that it is in many ways a big departure from Wurlitzer standards. Mr. Bernstein, on his recent visit to America, examined several different models, and came to the conclusion that the Granada instrument ought to be a combination of some of the features of a variety of models. The specification is, therefore, a unique one, and its purity and brilliance of tone will certainly astonish those who hear it in action.

A feature is the "expressive" piano, a beautiful white and gold grand-piano which can be moved about on the stage and is controlled from the main console. This is, we believe, the first European Wurtlitzer to contain this adjustment.

The splendid Paramount instrument is by far the largest instrument in the North, and its general specification follows on the lines of the Manchester Paramount instrument. It is a particularly big model built to standard Wurlitzer specifications, and is of a type likely to become standard in the Paramount group, for instruments of a similar type are, we understand, planned for Leeds and Liverpool.

For hundreds of years only two methods of producing pipe tone have been used in organs, namely, the Flue-pipe and the Reed-pipe. Visitors to the Paramount will hear the Diaphone, which is an entirely new method of tone production, capable of expressive power by varying the wind pressure without altering the pitch.

A notable Wurlitzer feature is the *pizzicato touch*, which produces a staccato or plucking effect on specific stops, very similar to a violinist plucking the strings of his violin with his fingers. With these means of finger touch expression a performer with one hand can be playing upon the Flute, by depressing certain fingers a little harder the melody can be brought out on the Clarionet, and at the same time have the Oboe horn playing pizzicato.

The Paramount organ weighs 15 tons and occupied 70 tons of shipping space, and its blowing equipment calls for a 15 horse-power motor. The organ, with its accessory apparatus, occupies three separate chambers located on both sides of the proscenium arch. Preliminary demonstrations of the instrument have shown that it has an amazing variety of tone-colour even for a Wurlitzer, and the Paramount organ items are certain to be outstanding features in the Newcastle entertainment world.

Alex Taylor, one of the Wurlitzer Super-Six, will be organist at the Granada, and Vincent Trippett, who has broadcasted all over the world, will be in charge of the Paramount instrument.

Projectionists' Guild Visits Pyrene Works

On Sunday last, by the courtesy of the directors of the Pyrene Co., Ltd., the Guild members visited the company's works at Brentford, where a lecture and demonstration was given by Pyrene's special representative, F. Somerville. After the lecture the "Pyrene" Automatic Extinguisher for projectors, already described in THE BIOSCOPE, was demonstrated in action. Great interest was shown in this device, which, the instant it operates, releases an inert gas, which is discharged throughout the film track. The gas is harmless alike to film and projector, and after the device has been in use it is only necessary to re-thread the machine and carry on with the show.

At the conclusion of this demonstration many questions were put to Mr. Somerville and Mr. Harrison, the sales manager, and projectionists were not left in doubt as to the great benefit of this device to the men in the box.

After lunch in the Pyrene Restaurant the party adjourned to the grounds, where the technical staff staged a truly sensational series of real fires to demonstrate the efficiency of the company's various fire extinguishing products. The first fire was the burning of 2,000 ft. of film, piled up in the open field. It says much for the "Pyrene" fluid, which turns into foam when released, that half the film did not burn at all, so quick was the action of the extinguisher.

Secondly, a large barrel of petrol was distributed for a length of 60 ft. or so along a concrete road and then fired, to be extinguished in a few seconds by the demonstrator. Lastly, a pile of heavy wood boxes, filled with shavings and straw, was saturated with paraffin and set alight. When properly on fire from end to end, the extinguisher was brought into play and the flames were so speedily put out that the boxes were not even in pieces. This last test showed conclusively that however much hold the fire secured, as soon as the "Pyrene" liquid was directed upon the flames they were immediately smothered.

At the conclusion of this, the most practical and progressive demonstration the Guild has had the pleasure of attending, thanks were expressed to the Pyrene Co., Messrs. Somerville and Harrison and the technical staff for their efforts to make the meeting a success. If ever there was an instance of "seeing is believing," this was one, and members of the Guild will not forget it.

A Study in Jazzed CLASSICISM

The Bernstein Theatres, Ltd., have again made an arresting contribution to London cinemas and have demonstrated their courage and freedom from convention in their magnificent Granada Theatre at Tooting. It will certainly be one of the most widely discussed cinema experiments of recent years and its instant popularity may safely be prophesied. In the past two years Bernstein's, under the vigorous leadership of Sidney Bernstein, have built the Granada, Dover ; the Granada, Walthamstow, and the Phoenix, Charing Cross Road. Each of these has shown increasing freedom of treatment and an ambitious determination to establish new structural and decorative standards. Cecil Masey, architect to the company, has already designed 25 theatres and cinemas, and has worked in collaboration with Theodore Komisarjevsky on most of the Bernstein houses. The Granada is undoubtedly not only the largest, but the most significant of the Bernstein enterprises, and though it is not likely to evoke the enthusiasm of the architectural purist, it again stamps its sponsors as formidable exponents of modernism in the cinema field.

The Granada, Tooting, opened on Monday, is certainly the most provocative of the many challenging cinemas which have been opened in London during the past three years. It grips attention in the first place by its sheer size, for it can accommodate 6,000 patrons, over 4,000 of them seated, but it is chiefly notable for its architectural and decorative peculiarities. The best way of appreciating this is by examining the photographs reproduced this week. The architect has designed a house of splendid proportions, superb from every functional aspect and in its main lines following the cool Gothic tradition. Architecturally there are features in the best cathedral traditions and black and white photographs convey nothing of the surprises which the building itself presents to the onlooker.

The reason is that the decorative artist, Komisarjevsky, has taken the architectural structure of Cecil Masey and has treated it from a standpoint almost approaching Bolshevism in art. Where normal cathedral treatment would call for rich, dark oak and flat planes, in cool greys and whites, Komisarjevsky has, to be colloquial, "jazzed it up a bit" at the Granada. He has introduced riots of startling colour. The stained glass in the Gothic windows is not the stained glass of cathedrals, but the stained glass of suburban doorways. Ornament is added to ornament, period to period, and reverence for the congruous is deliberately flouted.

Deliberate Incongruities for Effect

This is not necessarily a criticism. On the contrary, it is probably a description of which Komisarjevsky and those who admire his work will approve without reserve. The very incongruities which might be regarded as criticisms are obviously the result, not of ignorance, but of deliberate intention to wed an old tradition to a new form and embellish an accepted classic standard with a deliberate disregard of everything save an effect.

"Vital . . . Hectic . . . Not Sedate"

That effect will be appreciated or not in the degree to which the observer has a reverence for traditional form. He is really seeing in this modern beautiful house an attempt to do in architecture what has been done in other arts. The modern composer has taken Bach and Beethoven and stretched them out into new forms and shapes and overlaid them with jazz.

It is as well to admit that when the first sense of outrage has passed, the average listener, as apart from the musical purist, has come to accept the jazz-classic composition as, at the least, a pleasant change. It is at any rate vital : it is hectic and, in accordance with the demands of modern taste, it is in open revolt against the sedate, the conservative and, perhaps, the dull.

In the same way the Granada, Tooting, will undoubtedly have an enormous popular appeal. The austere critic will have his own opinion as to the legitimacy of the means employed and the satisfying quality of the finished ensemble. He will probably protest and ask why an entirely new architectural or decorative form should not be preferred to a bold mixture of all previous established forms.

"This Is True Cinema"

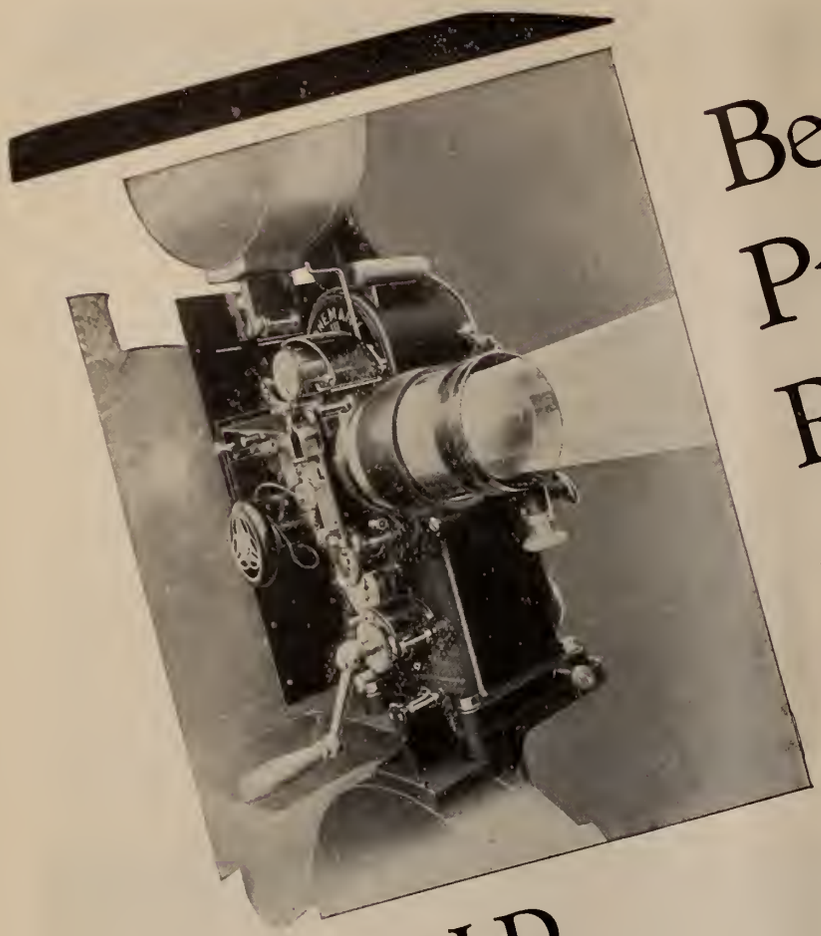
But these are criticisms the man in the Tooting street will neither voice nor hear. He will find in the Granada, Tooting, an atmosphere of freshness and gaiety and lavish magnificence quite in keeping with the meretricious and often irreverent modernity of the films shown, and no more solid justification of the Granada scheme could be given.

What does it matter if the long, cool cloisters at the rear of the stalls turn out to have pink carpets and elaborate mirrors in each niche, with wrought-iron electric candelabra in front of them ? A walk through cloisters is usually a restful, sober and soothing performance. Here it is something of an alert adventure, for endless reflections of one's self dart out at one at each step. Undoubtedly this is true cinema and not cathedral ; the atmosphere of excitement, of self-exaltation, of gratified vanity and of stimulated expectation.

The house is essentially one which must be seen to be appreciated, for verbal descrip-



The unusual ceiling to the stalls at the Granada



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The beauty of the proscenium decoration is enhanced by clever lighting, and the bizarre treatment of the side walls is added to by a gay and vivid colour scheme

tion is as inadequate as black-and-white pictures to convey the agitation, vividness of colour and endless succession of shocks which must impress every visitor. The coved sky ceiling in greenish blue over the auditorium gives place over the balcony to a rich and heavily coffered metal ceiling of unbelievable weightiness. The front of the house at each side of the proscenium is made interesting by a succession of contrasting features. There is on each side a huge stained glass window illuminated from behind, followed by a pointed arch on squat pillars over the entrances and surmounted by three tiers of modernised angel choir arcades illuminated inside and decorated with formal stars on a pale blue background. The pendant carved screen over the proscenium is singularly beautiful and effective.

Unusually Roomy Seating

Functionally, the theatre has many points of interest. It has only one balcony, divided into an upper circle and a dress circle by a huge gangway. The balcony, incidentally, exceeds by several feet the previous largest in London, and has a span of 123 feet. The sight lines are admirable. The seating is uniform throughout, and is unusually roomy, having 2 ft. 9 in. legroom, or 5 in. more than any other cinema in the country. The ventilating arrangements are particularly efficient, and the boiler room in the basement under the foyer is one of the finest and largest in the country. The Plenum chamber is capable of pumping 3,000,000 cubic feet of cooled or heated air into the theatre hourly, dust and impure air being withdrawn from under the seats all over the auditorium.

The stage has a 58-ft. opening, is fully equipped and about 30 ft. deep. Special praise must be given for the way in which natural lighting has been made use of. The staircases, for instance, do not call for artificial light during daylight hours; the dressing-rooms, which are ingeniously accommodated beneath the stage, have also natural lighting.

Reference should also be made to the clever window effects in the auditorium itself, which, by means of lighting, create the illusion of stained-glass windows looking into the open-air.

Another notable feature is that, as a result of careful study of his acoustic problems, Mr. Masey has succeeded in building an auditorium with really excellent acoustic properties, without the use of acoustic materials at any point.

There is a car park capable of accommodating 250 cars, and another service feature which will be appreciated by Tooting mothers is a spacious pram park.

All-Electric Cafe

The café is something entirely new to the cinema world, the kitchens being run solely by electricity, which ensures perfect and speedy cooking. The decorative scheme here is very cheerful and will give the effect of sunlight on the dreariest of days. At the snack-bar anything from a sandwich to a grilled steak (which can be served in three minutes) can be secured with the utmost speed and served in the daintiest manner.

The projection box contains three Ross projectors, a Master Brenograph and two Brenkert spots. The sound system installed is Western Electric.

The classical exterior of the house is in the Italian Renaissance, and splendid use has been made of Shaws Faience, the facade being broken up by original columns with bronze capitals.

The Granada will run an all "talkie" programme with musical interludes, but no variety, and the prices of the seats will change according to the time of day at 1 p.m. and 3 p.m. Two prices only will prevail.

Building News In Brief

The Mascot, London Road, Westcliff-on-Sea, which is controlled by L. H. Jackson, is closing down shortly for complete reconstruction. The theatre will be almost entirely rebuilt, and will have a seating capacity of about 1,800.

* * *

Further sub-contracts have now been let for the Carlton, Green Lane, Liverpool, now under construction by C. J. Doyle, of Victoria Street, Liverpool. They comprise plumbing, painting and plastering, while the steelwork was recently placed with Bannister, Walton & Co. The architect for the scheme is A. Ernest Shennan, F.R.I.B.A., of Liverpool, the cost being placed at £50,000.

* * *

Nuneaton Corporation has passed plans of the cinema in Lister Street, Attleborough, to the plans of H. Mayo & Co., which F. Roberts & Son, a local furnishing house, are to build. The main contract has already been placed with Wykes & Trussell, of Nuneaton, and it is anticipated that the theatre will be finished in the early New Year.

* * *

It is understood that further interesting developments will shortly be seen at Camberley, Surrey, in connection with the erection of possibly two new cinemas in that town. Plans have already been passed by the local authority for the erection of the Regal, which will be situated in the Frimley Road, nearly opposite the Royal Military College, and now it is understood that a large site in the London Road is being cleared preparatory to the erection of an additional new cinema.

* * *

A selected list of builders has been approached to prepare estimates for reconstruction of the old Elephant and Castle Theatre, London, S.E., for A.B.C. The plans, prepared by W. R. Glen, F.S.I., the company's architect, provide for an auditorium to seat 2,760 patrons, while adjoining properties are to be taken in to allow a more imposing frontage.

* * *

Demolition is in hand on the site of the Pond Cinema, Thornton Heath, which is to be next in the series of theatres operated by A. C. Matthews, of the Rialto and Albany, Upper Norwood, and the recently opened State, Sydenham. The Pond, for which Mr. Matthews has drawn his own plans, will have a seating capacity of between 2,000 and 2,500.

* * *

Hull Watch Committee has approved plans for the erection of a projector box at the New Tivoli Theatre, Hull. The architects are Allderidge & Clark.

* * *

With the name of "Majestic," a cinema with seating capacity of 1,700 is to be built in Bondgate, Darlington, by a newly-formed company of local business men. Plans drawn by Joshua Clayton, of Darlington, show the auditorium to be of the stadium type, with no seats beneath the balcony. It is expected to put the work in hand in November, so that the theatre shall be ready for opening not later than the autumn of 1932.

* * *

Town Planning Committee of the Manchester Corporation has sanctioned a proposal for the erection of a cinema on land adjoining the Newton Heath housing estate.

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PARAMOUNT'S NEWCASTLE THEATRE OPENS

The Newcastle "Paramount," the North's most elaborate cinema, was officially opened on Monday. No verbal description can do justice to this truly magnificent theatre which, at every turn, presents some fresh evidence of luxurious artistry and careful forethought on the part of the architect and his co-elaborators.

There is an open-handed sumptuousness about its appointments which must make it a landmark in the northern cinema world, and will set fresh standards in the whole entertainment industry.

The house is one which impresses its originality at every turn, but in no detail is this originality secured by flouting recognised standards of beauty and good taste. The whole scheme is harmonious and perfectly co-ordinated ; it arrests attention by its inherent beauty and not by any ostentatious effort to shock and challenge.

The building has been erected at a cost of approximately £250,000, and was designed by Frank Thomas Verity, F.R.I.B.A. in association with his partner S. Beverley, F.R.I.B.A., who have developed a style of their own based on classic tradition. Mr. Verity has been responsible for the designing of many of the most famous cinemas, including the Plaza and Carlton Theatres in London, the Paramount Theatre in Paris, and the Paramount Theatre in Manchester. In each of these theatres there is an individuality which does not follow any given style, and all are designed predominantly for the comfort and enjoyment of the patron.

Restful, Intimate Atmosphere

The auditorium of the theatre in Newcastle has been decorated in a modern treatment of the Baroque period. Despite the vast size a welcome effect of intimacy has been obtained by the use of a generous scale in the decorative scheme. An atmosphere of peace and quiet pervades the interior, due in no small measure to the effective colour scheme which has been adopted throughout. This colour scheme is made up predominantly of blues, buffs and deep rose tints. There are touches here and there of gold, silver and marble Dutch metalling, the effect of the whole being one of pleasing colour harmony.

It can safely be said that the interior decorations of this huge theatre are among the finest in Europe. All effects have been achieved by free painting on the walls which has been carried out by special artists from London. All pure decoration as far back as the ancient Egyptian Empire, the Byzantine Empire, the Grecian Empire, and the Roman Empire originally took this form.

Three Years' Seating Research

A special studio was established in the theatre by the decorators, Messrs. W. Turner Lord & Co., of London. It was necessary to make full-size drawings of all the various details which occur on the ceilings. The building had to be measured inch by inch, this being necessary in view of the variation in certain parts of the buildings. In some cases the designs had to be repeated in full size many times. The main motive of the decoration scheme centres around 16 large terra-cotta silk panels, some of which are 35 ft. high with figures and foliage painted thereon. These panels were carried out in the London studios of the company and when finished were transported to Newcastle and fixed in position on the auditorium walls.

Seating has been provided for 2,604, made up of: Stalls, 1,374 ; royal circle, grand circle and balcony, 1,230. As far as the seating is concerned, the minutist details have been considered to ensure the perfect comfort of patrons. The chairs have been specially designed following research work over three years. During that time hundreds of X-ray photographs have been taken at the London hospitals to discover in which particular style of chair the maximum comfort can be obtained. Everything, even to the correct curvature of the spine has been carefully considered. The design of the theatre is such that everyone seated in the auditorium has an undistorted view.

The building has received scientific treatment to enable the lowest undertone to be heard in every part with perfect clarity. There is not the faintest suspicion of an echo in any part.

In order to maintain the correct temperature and humidity it is necessary to bring into the auditorium approximately three million cubic feet of air per hour, brought in in such a manner as to avoid draughts. The Paramount is the first theatre in the North to be equipped with apparatus for scientifically maintaining the best atmospheric conditions. A refrigeration plant capable of providing 150 tons of refrigeration every 24 hours has been installed. For this machine alone an electric motor of over 200 H.P. is necessary. The temperature inside the theatre will be kept at 65 degrees with correct humidity, no matter what the conditions may be outside.

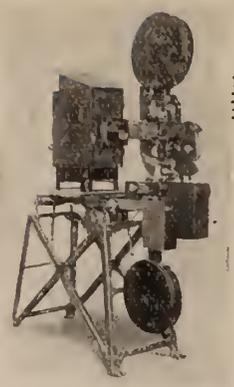
Safety in Projection Arrangements

The building has been constructed throughout of steel and concrete and is almost fireproof. The operating room has been constructed on the roof of the building and is adjoined with the rewinding rooms, rectifying room and generating room. The situation of the operating chamber and the provision of fire shutters renders it impossible at any time for fire to get into the auditorium itself. The whole of the projecting room is surrounded by 14-in. walls with portholes of fire-resisting glass. Should an explosion occur the roof would blow off before the fire reached the auditorium. Western Electric sound apparatus has been installed.



The beautiful auditorium of the Paramount, Newcastle, has been decorated in a modern treatment of the Baroque period. At the right is shown the delightful Ladies' Cosmetic Room, —one of the features of the house

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The fire curtain covering the proscenium opening weighs 7½ tons. It is covered on the front with thick asbestos cloth, and the back with steel plates. It can be lowered either from the stage or from outside the theatre automatically. The theatre can be emptied comfortably within two minutes, the exists having been definitely designed to accomplish this.

Uses 500 kw. per Hour

Special attention has been given to the lighting, which has been installed on an elaborate scale to provide restfulness and to harmonise with the general architectural effects. The total electrical installation in the theatre will consume approximately 500 kw. of electric light per hour. This approximates to 1,000,000 candle power of electrical energy, this current being required for the operation of motors, lighting in the auditorium and foyers, stage effect lighting, signs and outside illumination. On the stage, provision has been made for the production of the most elaborate scenic and lighting effects. The stage lighting equipment is on the very latest principles known to theatre electrical engineers, and any setting from grand opera to variety can be produced without any additional apparatus being required.

The huge electric illuminated sign at the front of the house measures 50 ft. in length and is one of the largest vertical signs of its kind in England. It shows the word "Paramount," and is studded with 5,000 lights. The number of lights employed throughout the building totals 12,000.

Highly Original Harold Uniforms

The whole of the uniform dress worn by the attendants has been supplied by Messrs. Alfred Harold (Uniforms), Ltd., of Wardour Street, London. The females are attired in a distinctive dress of trousers and blouse together with berets. The males are attired in a uniform on the lines of the officers' mess uniform. The colourings of the uniforms and costumes are predominantly French grey and apricot, which tones with the general colour scheme in the theatre. Each female member of the staff wears a large ribbon bow of a gold shade across the front of the blouse; this is exclusive to the Paramount circuit, for which it has been specially designed. The gowns worn by the chocolate girls are black and rose pink costumes on flowing lines. The high collars are rose coloured, the dresses have rose coloured cuffs, and there is rose facing at the bottom of the dress which lends a most attractive appearance to the ensemble.

Gold-Plated Lobby Fittings

All fittings in the lobbies and foyers are 9 ct. gold-plated to avoid the metal turning black in course of time.

The walls of the grand foyer are decorated with oil paintings by famous artists to the value of approximately £3,000.

A large luxurious cafe, with accommodation for 200 people, has been provided in the basement. Meals will be served from a model kitchen, where everything will be done by electricity.

A symphony orchestra of first-class musicians forms a feature of the theatre, and will be composed of thirty musicians under the direction of Anton, the famous conductor and violinist from the Opera House, Milan, the Brussels Conservatoire and the Queen's Hall, London.

The house is under the supervision of Leslie C. Holderness, and the general management is in the hands of C. Ronald Young, from the Plaza Theatre, London. The complete personnel of the theatre is composed of over 200 people. The house manager is Pat L. O'Connor, from the London Plaza. The theatre will open at 12 o'clock each day.

A Theatre in a Hollow

Prestwich Astoria Has Stalls Below Ground

Great ingenuity has been shown in utilising the site in Bury New Road, Prestwich, near Manchester, where the Astoria, which opened on September 3rd, has been built. In the first place, part of the site was a hollow, and this has been turned to advantage by placing the auditorium floor below the ground level, quite an unorthodox, but a successful expedient; the frontage is on the main road.

Charles Swain & Partners, of Manchester, were responsible for the lay-out of the building. This is provided with modern appointments, and conforms in every respect and in an even generous manner, with all the local bye-laws and regulations.

Faced with rustic brick and having a terra-cotta entrance, relieved with coloured ornamentations, also in terra-cotta, the frontage is at once bold and arresting, without being in any sense strident.

Large Ballroom with Balcony

Over the main entrance hall, which is generously proportioned, is a foyer giving convenient access to the theatre itself. From the ground floor a staircase leads to the rear stalls and to the rear balcony, of which part is only a few feet above the street level. Access to the front stalls entrance is given by a wide set of concrete steps on the right hand outside of the building.

On the opposite side of the building there is another concrete staircase from the front balcony exit door, and a third from the stalls exit door, joining up with a pathway at the bottom of the hall, which is about level with the streets at the rear of the theatre. Below the entrance hall and the rear stalls (in the basement) there is a lofty ballroom, which has a balcony for spectators. The ballroom will be completed in a few weeks' time. On the first floor there is a large café to accommodate 150 persons.

Successful Handling of Awkward Site

From this brief description it must be obvious that the architects had an unusual problem with which to grapple when they were called upon to plan a suitable building for such an awkward site. That they have done so with such complete success is indeed a tribute to their inventiveness and dexterity.

Seating accommodation is provided for 2,000 persons, about 1,400 seats constituting the stalls, with the remainder in the balcony. The whole of the fibrous plaster and decorative work has been designed in conjunction with the architects, in the studios of Goodalls, Manchester, and carried out by their staff.

General design of the auditorium strikes an entirely novel note in theatre decoration, and embodies features which, in conjunction with the work of the electrical engineer, are innovations. A finely arched proscenium with a cove formed of gilded angular facets is so designed that the coloured lights thrown on to these facets from a hidden source, give the appearance of a multi-coloured glass frame enclosing the stage.

Each of the splayed walls flanking the proscenium is formed into three imposing archways, the centre one rising above those on either side and being crowned with a coved shell-like pediment. The pilasters which separate the panels on these walls show features for concealed lighting carried out in fibrous plaster, the design being based on the lotus flower. Each pilaster has four of these flowers, which merge into one another and increase in size as they rise upward to the blue of an Italian sky of the painted coved ceiling.

The top flower is 8 ft. in diameter and each flower, which is delicately tinted in tones of green and orange, is floodlighted from the concealed lights of the flower below. A fine motif is introduced in the centre panel of each of the side walls, this being formed of fibrous plaster tracery on a gold background, under which is a semi-circular fluted bowl, carried out in French gilt, containing multi-coloured lighting effects.

Other fibrous plaster features, a channelled cornice and gilded dome, give further opportunities for intriguing lighting effects, while under the balcony inverted fibrous plaster bowls, decorated in gold and colour, are a feature of the decorative scheme. The larger surfaces of the walls throughout the theatre and the back panel of the main ceiling are carried out in heavily textured plastic paint in shades of orange and primrose and flecked with gold, these walls being a splendid foil for the richer colouring of the main walls of the auditorium, which are multi-coloured and gilded to give the effect of a jewelled oriental damask.

Centralised Illumination

All the furnishings of the theatre have been executed in rich autumnal tints, the contractors being Maple & Co., Ltd., of London. The carpet is plain Saxony pile of autumn red, while the seating is covered in a plain moquette in a lighter tone of the same colour. All the seats are 20 ins. wide and 16½ ins. deep, the woodwork being polished natural colour.

The main stage curtain is of velour, appliqued in green satin, the material blending with the general theatre decorative treatment, and the orchestra rail and exit door curtains are of bright green velour, the whole forming a harmonious tone. The lighting effect, stage curtain and stage draperies were supplied by Walturdaws, these being in silver grey with multi-coloured futurist design. Stage dimensions are 40 ft. wide by 20 ft. deep.

In the auditorium the main sources of illumination are from one beautiful central fitting, 7 ft. in diameter, built up of satin rimpled and raindrop glass panels, illuminated by 3,200 candle-power, and two units of similar design 5 ft. in diameter, erected over the balcony. In addition to these there is effect lighting in colours from the central dome, carrying 3,000 candle-power, cornice lighting carrying 6,000 candle-power, and the artistic wall features carrying 3,200 candle-power.

Walturdaw Projection

The proscenium arch is illuminated in colour with 4,800 candle-power. Stage lighting is of the magazine type, foot and top reflectors, with an additional top lighting battery of nine floodlights.

Power conversion supply is taken from a sub-station on the premises, specially constructed to provide for the very considerable load. The arc supply is provided from A.C. motor generator sets, having output of 150 amperes at 80 volts.

Two Ernemann No. 2 projectors with Artisol "75" H.I. arcs have been installed

(*Continued on page* xiv.)

A Cinema In Sussex

Some Features of the Regent, Crowborough

Replacing the Picture House, a smaller theatre, the Regent, Crowborough, Sussex, opened on September 3rd. The venture of Shipman & King, of Charing Cross Road, W., proprietors of the old hall, it stands on the site of the Oddfellows' Hall in Broadway, the main thoroughfare of the town, and presents a bold elevation of white stone to the passer-by.

This elevation is quite one of the building's features, and is rendered unusual by reason of its stone canopy, which stands out about 4 ft. 6 in. wide above the main entrance. The canopy is at night lit up underneath by a modern system of cube fittings installed by Verart, Ltd., of Regent Street, W. Above the canopy a series of G.E.C. flood lamps illuminate the upper facade, while a Claude General Neon system is added as a final touch.

The frontage covers a width of 56 ft.

The Prettiest in Sussex

Inside, the Regent is decorated in modern style, a green and gold setting being adopted, which justifies the promoters' boast that their theatre is one of the prettiest in Sussex. The same colour scheme is extended to the draperies and seats, the former being in gold and green, while the latter, supplied by Geo. Pixton & Co., are upholstered in an old gold material.

The auditorium consists of stalls and a balcony, and an orchestra well has also been provided, though supplementary music will at present be supplied by the non-sync apparatus. The proscenium opening—33 ft. wide as a provision against the possible advent of the wide screen—reveals a deep stage, on which flesh shows can be given, dressing-rooms being found adjoining.

Lighting of the interior is on a three-colour system installed by Electricity Services, Ltd., of Cannon Street, E.C., and a modern heating and ventilating system has been introduced by G. N. Haden & Sons. Electrical controls are by Maple & Co., while fibrous plaster and carpets were supplied by Hampton & Co.

Kalee 8's and W.E.

Behind the balcony is a foyer, through which incoming and outgoing patrons pass. This is connected to the entrance by a stairway leading out of the main vestibule on the right of the incoming patron.

Projection room equipment—the suite being at the back of the circle—comprises two Kalee 8 machines, the sound set being Western Electric. A Westone screen is, incidentally, positioned on the stage. Crypto generators have been placed in a room adjacent to the projection room.

A further amenity of the Regent is a large car park on an adjoining area of land. This has accommodation for 150 cars.

A THEATRE IN A HOLLOW—AT PRESTWICH (*Continued from Page* xiii)

by the Walturdaw Cinema Supply Co., Manchester, in the operating box, which is also equipped with long focus spots and lime lights. The switchboard is arranged in a niche in the operating box wall.

The screen frame is of the Hall steel tubular type with Magnascope masking, by means of which the size of picture can be varied from 21 ft. wide to 34 ft. It is electrically controlled from the projection room in conjunction with Taylor Hobson Magnascope variable focus lenses. From the operating box to the Westone screen, the distance is 120 ft. Western Electric sound equipment with Roxy type horns is installed. Wm. Anderson & Co., Ltd., Manchester, were responsible for the electrical contract.

Ventilating and heating plant, installed by Edgar Fitton & Co., Ltd., Manchester, is designed to meet the requirements of the construction and atmosphere of a modern cinema. It comprises a low-pressure accelerated hot water heating plant, together with a special twin-blow-in system of heating batteries and fan, which ensures an adequate supply of warm fresh air on either side of the proscenium arch, and also keeps a clear atmosphere, at the stage end especially.

Vitiated air is extracted by means of galvanised iron shafting with suitable hoppers on ceiling, the latter over suitable grilles formed in plaster to harmonise with the decoration, connection being made to a powerful steel plate fan in a separate chamber. A similar arrangement of extract ventilation is effected from under the balcony void.

New Cinema For Normanton

The new Majestic Cinema at Normanton, near Leeds, which has been built to replace the old hall of the same name, was opened by Normanton Theatres, Ltd., on Monday (September 7th).

The cinema, which has a seating capacity for 900 people, occupies a prominent site in the High Street, next to the Normanton Baths. It has not a showy front, but is of simple yet pleasing design, with a smart terra-cotta facing in blue and white. The building is designed for comfort and convenience rather than for pretentious appearance, but that does not mean that the place is unattractive.

There is a long verandah down one side of the house for sheltering waiting queues.

The cambered roofs and walls have been treated in a restful decorative scheme of amber and shaded blues and soft pinks. The proscenium and other parts of the ceiling have been decorated with fibrous plaster. Tip-up chairs upholstered in blue velvet harmonise nicely with the colour scheme.

The whole of the Majestic's "talkie" equipment is the product of a Leeds firm—Electrocord, Ltd.—and there is the latest perforated screen.

Lighting, ventilation and acoustics of the theatre have all been the subjects of especial care and treatment, and the operating box and motor generating rooms are both protected by ingenious devices for dealing with fire should it ever occur.

The building was planned by Fred Mitchell and Sons, architects, of Upper Fountaine Street, and the builders were T. Jenkinson & Sons, of Doncaster.

"Imperial" Improvements

The Imperial Cinema, Edgware Road, W., which was for many years owned by J. N. Lambert and was recently acquired by Attractive Cinemas, Ltd., was reopened on Monday, August 31st, following the completion of an extensive remodernisation scheme. Structural alterations included the erection of completely new projection room, rewind and non-sync rooms, and, in addition, the staff rest rooms, etc., have been extended and rehabilitated. The whole of the projection equipment has been replaced and now consists of two Ernemann 2 machines with Zeiss Ikon projectors. R.C.A. sound system has now been adopted.

The theatre has been completely redecorated and the interior, with its colour scheme of blue, brown and gold, presents a very pleasing appearance, further enhanced by the new seating and carpets.

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This charming study gives an excellent idea of the pleasing effects obtainable from very simple stage equipment and scenery

Holophane's Remarkable Demonstration

What was undoubtedly the most successful Holophane demonstration ever staged was provided last Wednesday for visiting members of the Illuminating Congress. It took place in the beautiful little theatre of the Holophane Company's premises in Elverton Street, and consisted of a really brilliant little show of about an hour's duration, each item of which specifically illustrated some feature of colour lighting. The demonstration had been prepared by the Company's lighting consultant, Gillespie Williams. No one, to my knowledge, has ever questioned Mr. Williams's indefatigable enthusiasm and energy and his supreme ability in his own field. But he has on occasion been criticised by the Flat-Footed Fraternity for being a trifle high-brow and abstract. On this occasion, at any rate, his appeal was strictly popular and he made a direct approach to his effects that was evidently greatly to the liking of his audience.

The Holophane stage is unavoidably small and some earlier shows I have seen there have suffered by the large proportion of the scene taken up by the human performers. The effect of this is always to reduce the impressiveness of the background and to divert attention to the wrong details. On this occasion the dancers were all young girls and the improvement in the spectacular effect was immediately obvious. No attempt was made to give a "show" in the ordinary sense of the word. What was aimed at was to create a suggestion of a show and illustrate how big a part colour might be made to play in even the simplest stage spectacles. For this reason the settings were of the simplest character—a few columns and blocks, a flight of stairs, and an occasional painted strip. The children, who came from the Mayfair School of Dancing, of which Flora M. Fairbairn is principal, had been trained by Daphne Jay, and gave their services free—in some cases at considerable sacrifice Their work was excellent and contributed to a show that was really impressive.

There were only six items, "Folly and Brunette," "Patchworks," "Bathing Belles" (depicting a seaside scene), a Beach Pyjama scene, a "Nippy" scene and "The Awakening." In these few items Mr. Williams cleverly ranged from the simplest form of appeal to the eye in form and colour to a scene of mystical and spiritual suggestion, illustrating *en route* various types of lighting, and demonstrating the possibilities of lighting figures adequately in front of a cyclorama background. Some items such as those showing girls dancing with brilliant multi-coloured shadows projected behind them and the instantaneous transformation of fancy dresses and backgrounds by means of coloured lighting were warmly applauded. When it is remembered that the electric equipment of the Holophane stage is of a very simple character and designed to show the possibilities of a cheap outfit, the results were certainly very striking.

The last item and by far the best was a single figure emerging from a mysterious and inchoate red world on one side of the stage and slowly progressing, with increasing wonderment and exaltation, into a realm of blue light on the other side. Expressed in this crude form such a scene seems unpromising, but by the aid of music, dancing and the clever control of suggestive lighting, the journey across the stage took on a deeper meaning—a birth from one life into another, the escape of a soul from experience to realisation, or a score of other interpretations according to the response of the beholder. The scene impressed by the simplicity and directness of its technique, and was a fitting conclusion to a show which won unstinted congratulations for its sponsors.

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SHOWMANSHIP ACTIVITIES



This long queue down Panton Street was photographed while waiting to see P.D.C.'s Picture "The Common Law" at the Leicester Square Theatre

Show Off Decorations

Here is a way to capitalise on the decorative treatment of your theatre. The house magazine of the Regal, Altrincham, carries the following note :—

THINGS TO NOTICE WHEN YOU VISIT THE REGAL

The Wonderful Lava-Lustre Fireplace in the Foyer.
The Coloured Terazzo Flooring and Three-Coloured Egyptian Roof Lighting in the Main Entrance Hall.
The Pearl-lit "Folies-Bergere" Ceiling Lighting on the Cafe Landing.
The Scenic Colonnades at the Sides of the Balcony.
The Egyptian Bas-Relief Panels in the Auditorium.

So many people are blind to detail that they miss half of all that is going. Remind them that your theatre is even more attractive than they have realised, and they'll sit up and take more notice of you.

A Naval Occasion

A nautical atmosphere was apparent at the Trocadero, Elephant and Castle, recently, where the principal vaudeville number was the first appearance in Great Britain of the Royal Swedish Naval Band. A "turn" of this nature is, of course, not naval by any means, but the method of presentation conceived by General Manager "Mick" Hyams and Manager J. Holland was certainly distinctive.

Following the first feature, the tabs were drawn and Quentin Maclean got busy on the Wurlitzer with a medley of "Songs of the Sea." While he was playing there were thrown on the closed tabs some extraordinarily good shots of the Navy at big gun practice, and of destroyers dashing along amidst clouds of spray (the sea effects being admirably portrayed by the organ). The final scene was of H.M.S. *Victory*, and as this well-known picture gradually faded out the tabs opened and displayed a realistic cut-out scena of the fore deck of a great battleship, with the two huge guns of the forward barbette stretching out their great length above the band. The beauty of the setting was considerably enhanced by the good use made of appropriate lighting effects and the smartness and precision of movement shown by the sailor bandsmen.

Carnival Success

Manager W. Hepple, of the Picture House, Whitley Bay, was successful in carrying off the second prize in the Whitley Bay Carnival for the best decorated car in the advertising section. He had for his subject P.D.C.'s film "Easy Money," which was being featured at the Picture House the same week. He obtained three square tea chests which he converted into an excellent imitation of dice and arranged them in triangle form on the car. He displayed placards stating "For 'Easy Money' visit the Picture House this week."

Boardmen in Costume

To attract more attention to its boardmen in a district in which this type of "publicity agent" almost jams the traffic, the management of the Piccadilly News Theatre have dressed them in traditional Red Indian garb. That their boards carry no reference to these denizens of North America does not seem to matter, though actually their contents form a quite attractive display. It is, however, questionable whether any advantage is gained from dressing up the men, for the action must, surely, tend to confuse the public, which is fly enough these days—at least in the West End—to recognise a neat publicity stunt.

Your audience expects something to happen every moment it is in your theatre; don't disappoint it.

Advertising Transport

To remind exhibitors of their service of film and cine speciality transport, Film Transport Services (Broxburn), Ltd., are using a neat blotter. The blotter carries on the back a map of Great Britain, in red on a blue background, showing the many depots and clearing stations through which the company operates. We were once pleased to record that the service "covers the country like a blanket," and the company has consequently adopted the phrase as a slogan for the blotter. Beyond emphasising the firm's daily services to all parts, and a brief footnote, there is no further wording on the blotter, the appeal of which is thus given the maximum of value.

Publicity by Post Card

A fetching method of attack is adopted by W. and F. in calling the attention of exhibitors to their product. A postcard bears on the face a still from the picture, and the back carries a personal message relating to the film. "Up for the Cup," for instance, brings this reminder: "Dear Sir—Interest in the fight for the Football Association Cup begins to become intense early in the season. Therefore we commend to your attention 'Up for the Cup,' released on December 7, 1931, because, in addition to the football interest, a rattling funny story has been written to feature Sydney Howard." For "Splinters in the Navy," the slant was: "Dear Sir—If you played 'Splinters' back in the early days of the British talkie, you will have pleasant recollections, and will reserve FEBRUARY 29, 1932, for 'Splinters in the Navy,' which is being produced at the Twickenham Film Studios by Walter Forde."

Apart from being a good line of approach to the exhibitor, the idea may commend itself to the showman for adaptation to feed the curiosity of his patrons.

Flags, Fountains and Floods

Flags, a fountain and floodlights, to say nothing of special still showcases, are among the items employed by the management of the Delicia, Gosta Green, Birmingham, to attract attention to the house. Complete redecoration of the foyer, together with carpeting and other appointments for the further comfort of patrons, are being put in hand.



This appropriate setting, designed by General Manager Mick Hyams and Manager James Holland, was used at the Trocadero, Elephant and Castle, as a background for the visit of the Swedish Naval Band

Telephone: Gerrard 1192. *Telegrams: "Lennocks, London."*

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COMING TRADE SHOWS

LONDON

WEDNESDAY, SEPTEMBER 9, 1931
To-Day.....Ideal.....Astoria, 10.45 a.m.
THURSDAY, SEPTEMBER 10, 1931
The Written Law.....Ideal.....Phoenix, 3 p.m.
The Ruling Voice.....F.N.P.....Prince Edward, 8.45 p.m.
FRIDAY, SEPTEMBER 11, 1931
The Night Angel.....Paramount.....Carlton, 10.45 a.m.
Seven Shorts.....P.D.C.....Own Theatre, 3 p.m.
MONDAY, SEPTEMBER 14, 1931
Up For The Cup.....W. & F.....Capitol, 8.30 p.m.
The Fighting Test.....Butchers.....R.C.A. Theatre (Film House), 3 p.m.
TUESDAY, SEPTEMBER 15, 1931
Her Dilemma.....Paramount.....Carlton, 10.45 a.m.
The Big Gamble.....P.D.C.....New Gallery, 11 a.m.
The Brat.....Fox.....Prince Edward, 3 p.m.
WEDNESDAY, SEPTEMBER 16, 1931
Larceny Lane.....Warner.....Prince Edward, 3 p.m.
Men Women Love.....Sterling.....Prince Edward, 8.45 p.m.
Sundown Trail.....P.D.C.....New Gallery, 11 a.m.

BRISTOL

THURSDAY, SEPTEMBER 10, 1931
To-Day.....Ideal.....Regent, 10.45 a.m.
TUESDAY, SEPTEMBER 15, 1931
The Written Law.....Ideal.....Regent, 10.45 a.m.

BELFAST

TUESDAY, SEPTEMBER 15, 1931
Tarnished Lady.....Paramount.....Royal Avenue P.H., 10.45 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
Dancing Dynamite.....British Liou.....Lyric, 11 a.m.

BIRMINGHAM

THURSDAY, SEPTEMBER 10, 1931
The Star Witness.....Warner.....Forum, 10.30 a.m.
FRIDAY, SEPTEMBER 11, 1931
The Lightning Flyer.....W. & F.....West End, 10.30 a.m.
I Take This Woman.....Paramount.....Futurist, 10.45 a.m.
Lasca of the Rio Grande.....Universal.....Forum, 10.45 a.m.
TUESDAY, SEPTEMBER 15, 1931
Up For The Cup.....W. & F.....West End, 10.30 a.m.
The Smiling Lieutenant.....Paramount.....Futurist, 10.45 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
The Brat.....Fox.....Scala, 10.30 a.m.
Expensive Women.....Warner.....Forum, 10.45 a.m.
THURSDAY, SEPTEMBER 17, 1931
To-Day.....Ideal.....West End, 10.30 a.m.

CARDIFF

THURSDAY, SEPTEMBER 10, 1931
The Texas Ranger.....United Artists.....Queen's, 10.45 a.m.
FRIDAY, SEPTEMBER 11, 1931
Women Love Once.....Paramount.....Capitol, 11 a.m.
Men of the Sky.....F.N.P.....Queen's, 11 a.m.
Sporting Blood.....M.-G.-M.....Park Hall, 11 a.m.
TUESDAY, SEPTEMBER 15, 1931
The Star Witness.....Warner.....Queen's, 11 a.m.
Son Of India.....M.-G.-M.....Park Hall, 11 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
Up for the Cup.....W. & F.....New Theatre, 11 a.m.

EXETER

SUNDAY, SEPTEMBER 13, 1931
The Common Law aud Rebound.....P.D.C.....Plaza, 2.45 p.m.

GLASGOW

THURSDAY, SEPTEMBER 10, 1931
Men of the Sky.....F.N.P.....Regal, 11 a.m.
FRIDAY, SEPTEMBER 11, 1931
Night Nurse.....Warner.....Regal, 11 a.m.
TUESDAY, SEPTEMBER 15, 1931
Bad Girl.....Fox.....Picture House, 10.45 a.m.
Maid to Order.....Sterling.....Green's, 11 a.m.
Bought.....Warner.....Coliseum, 11 a.m.
To-Day.....Ideal.....New Savoy, 11 a.m.
Wild Horse.....Universal.....Regal, 11 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
Sporting Blood.....M.-G.-M.....Regal, 11 a.m.
The Written Law.....Ideal.....Picture House, 11 a.m.
Women Love Once.....Paramount.....Green's, 11 a.m.
THURSDAY, SEPTEMBER 17, 1931
The Reckless Hour.....F.N.P.....Coliseum, 11 a.m

LEEDS

THURSDAY, SEPTEMBER 10, 1931
The Lightning Flyer.....W. & F.....Scala, 11 a.m.
Son of India.....M.-G.-M.....Rialto, 11 a.m.

LEEDS—(*continued*)

FRIDAY, SEPTEMBER 11, 1931
The Secret Call.....Paramount.....Majestic, 10.45 a.m.
The Road to Singapore.....Warner.....Tower, 11 a.m.
The Reckless Hour.....F.N.P.....Rialto, 11 a.m.
Black Coffee.....W. & F.....Scala, 11 a.m.
MONDAY, SEPTEMBER 14, 1931
Wild Horse.....Universal.....Rialto, 10.45 a.m.
TUESDAY, SEPTEMBER 15, 1931
Forbidden Adventure.....Paramount.....Rialto, 10.45 a.m.
Defenders of the Law.....W. & F.....Scala, 11 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
Night Nurse.....Warner.....Rialto, 11 a.m.
THURSDAY, SEPTEMBER 17, 1931
To-Day.....Ideal.....Scala, 11 a.m.
Guilty Hands.....M.-G.-M.....Rialto, 11 a.m.

LIVERPOOL

THURSDAY, SEPTEMBER 10, 1931
Expensive Women.....Warner.....Forum, 10.45 a.m.
The Lightning Flyer and Defenders of the Law.....W. & F.....Futurist, 11 a.m.
FRIDAY, SEPTEMBER 11, 1931
Guilty Hands.....M.-G.-M.....Palais de Luxe, 10.30 a.m.
Bad Girl.....Fox.....Trocadero, 11 a.m.
The Reckless Hour.....F.N.P.....Forum, 10.45 a.m.
To-Day.....Ideal.....Scala, 11 a.m.
Women Love Once.....Paramount.....Futurist, 10.45 a.m.
TUESDAY, SEPTEMBER 15, 1931
Up for the Cup.....W. & F.....Scala, 11 a.m.
I Take This Woman.....Paramount.....Futurist, 10.45 a.m.
The Star Witness.....Warner.....Forum, 11 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
The Written Law.....Ideal.....Scala, 11 a.m.
THURSDAY, SEPTEMBER 17, 1931
The Road to Singapore.....Warner.....Forum, 11 a.m.

MANCHESTER

THURSDAY, SEPTEMBER 10, 1931
To-Day.....Ideal.....Market Street P.H., 10.45 a.m.
FRIDAY, SEPTEMBER 11, 1931
The Road to Singapore.....Warner.....Theatre Royal, 10.45 a.m.
I Take This Woman.....Paramount.....Paramount Theatre, 10.45 a.m.
The Written Law.....Ideal.....Hippodrome, 10.45 a.m.
TUESDAY, SEPTEMBER 15, 1931
The Secret Call.....Paramount.....Paramount Theatre, 10.45 a.m.
The Reckless Hour.....F.N.P.....Theatre Royal, 11 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
Up for the Cup.....W. & F.....Piccadilly, 10.45 a.m.
Guilty Hands.....M.-G.-M.....Market Street P.H. ,10.45 a.m.

NEWCASTLE

FRIDAY, SEPTEMBER 11, 1931
Dancing Dynamite.....British Lion.....Stoll, 10.45 a.m.
Bad Girl.....Fox.....Queen's, 10.30 a.m.
Men of the Sky.....F.N.P.....Grainger, 10.45 a.m.
The Smiling Lieutenant.....Paramount.....Paramount Theatre, 10.30 a.m.
TUESDAY, SEPTEMBER 15, 1931
I Take This Woman.....Paramount.....Paramount Theatre, 10.30 a.m.
A Handful of Clouds.....Warner.....Grainger, 10.30 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
Up for the Cup.....W. & F.....Queen's, 10.45 a.m.
THURSDAY, SEPTEMBER 17, 1931
To-Day.....Ideal.....Queen's, 10.30 a.m.
Expensive Women.....Warner.....Grainger, 10.30 a.m.

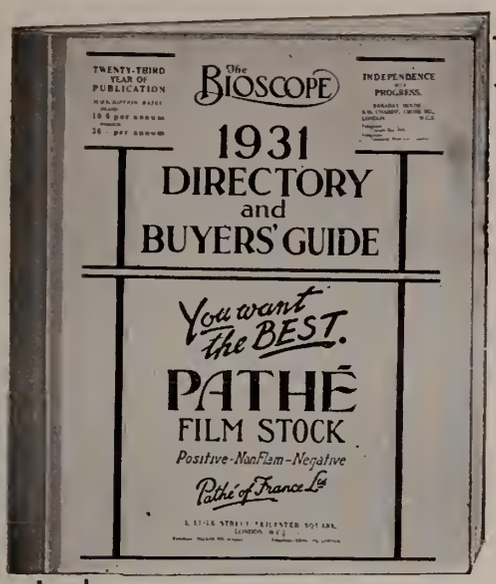
NOTTINGHAM

TUESDAY, SEPTEMBER 15, 1931
To-Day.....Ideal.....Hippodrome, 11 a.m.
Women Love Once.....Paramount.....Elite, 10.45 a.m.
Guilty Hands.....M.-G.-M.....Scala, 11 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
Bought.....Warner.....Elite, 10.30 a.m.

SHEFFIELD

THURSDAY, SEPTEMBER 10, 1931
A Handful of Clouds.....Warner.....Union Street P.H., 11 a.m.
Maid to Order.....Sterling.....Regent, 10.45 a.m.
FRIDAY, SEPTEMBER 11, 1931
Guilty Hands.....M.-G.-M.....Cinema House, 11 a.m.
Black Coffee.....W. & F.....Regent, 11 a.m.
The Lawyer's Secret.....Paramount.....Central, 10.45 a.m.
TUESDAY, SEPTEMBER 15, 1931
The Lightning Flyer.....W. & F.....Regent, 11 a.m.
Night Nurse.....Warner.....Central, 11 a.m.
WEDNESDAY, SEPTEMBER 16, 1931
The Star Witness.....Warner.....Union Street P.H., 11 a.m.
To-Day.....Ideal.....Regent, 10.45 a.m.

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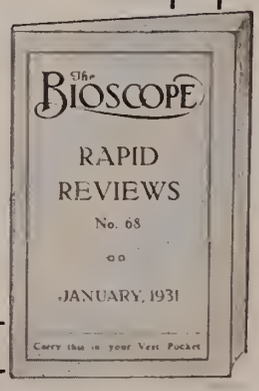
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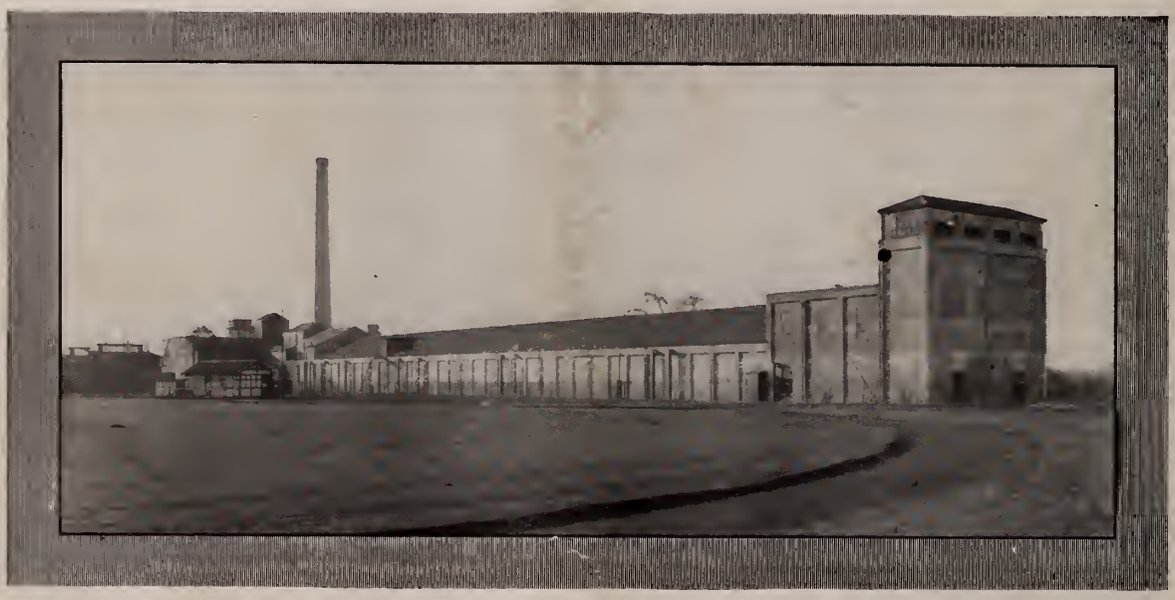
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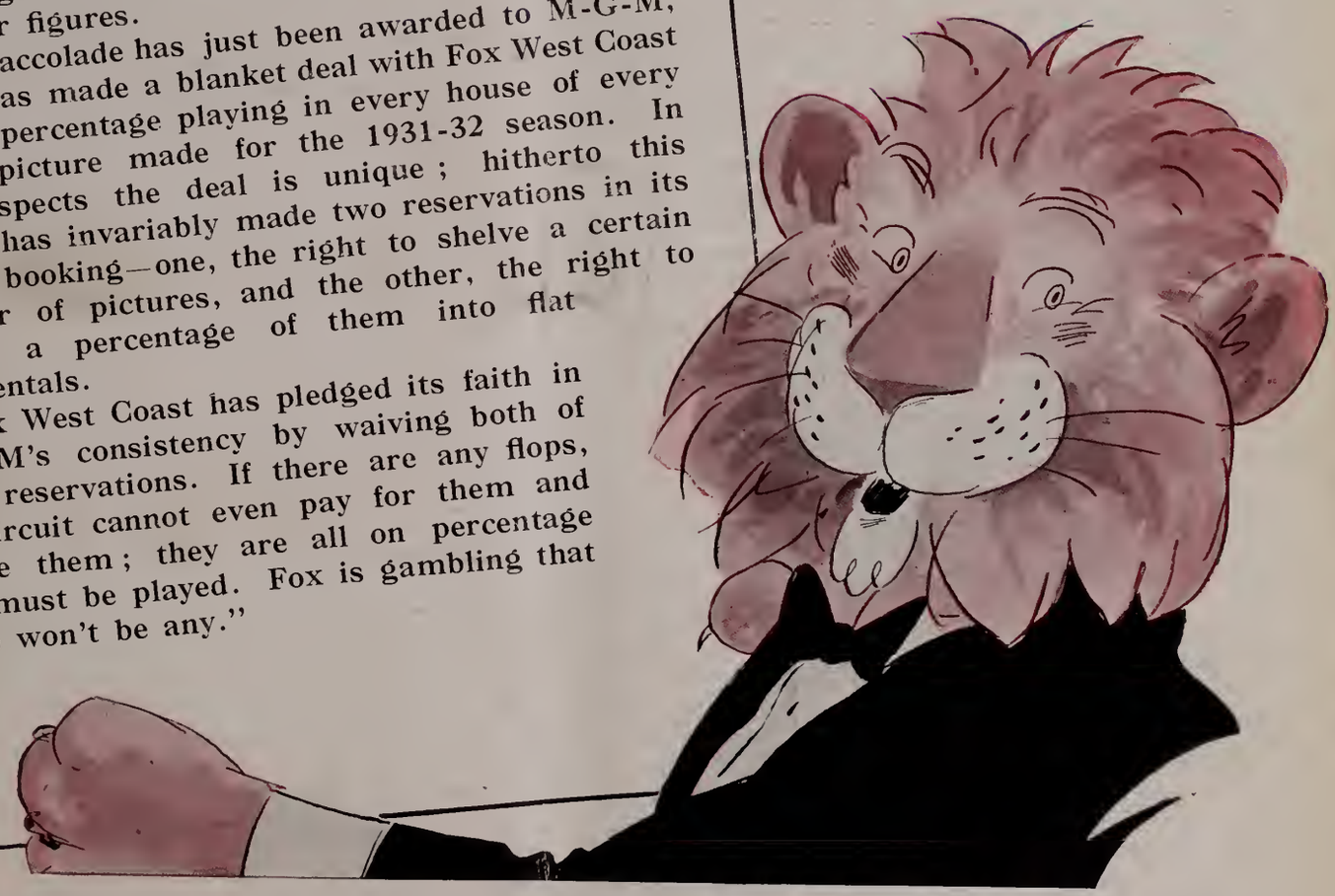
Reprinted from "The Cinematograph Times."

"Metro's Big Deal

If there is a Blue Riband of film booking it must be the block selling of an entire output on percentage into a circuit whose houses run well into four figures.

This accolade has just been awarded to M-G-M, which has made a blanket deal with Fox West Coast for the percentage playing in every house of every Metro picture made for the 1931-32 season. In two respects the deal is unique; hitherto this circuit has invariably made two reservations in its output booking—one, the right to shelve a certain number of pictures, and the other, the right to switch a percentage of them into flat rate rentals.

Fox West Coast has pledged its faith in M-G-M's consistency by waiving both of these reservations. If there are any flops, the circuit cannot even pay for them and shelve them; they are all on percentage and must be played. Fox is gambling that there won't be any."



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GARY COOPER

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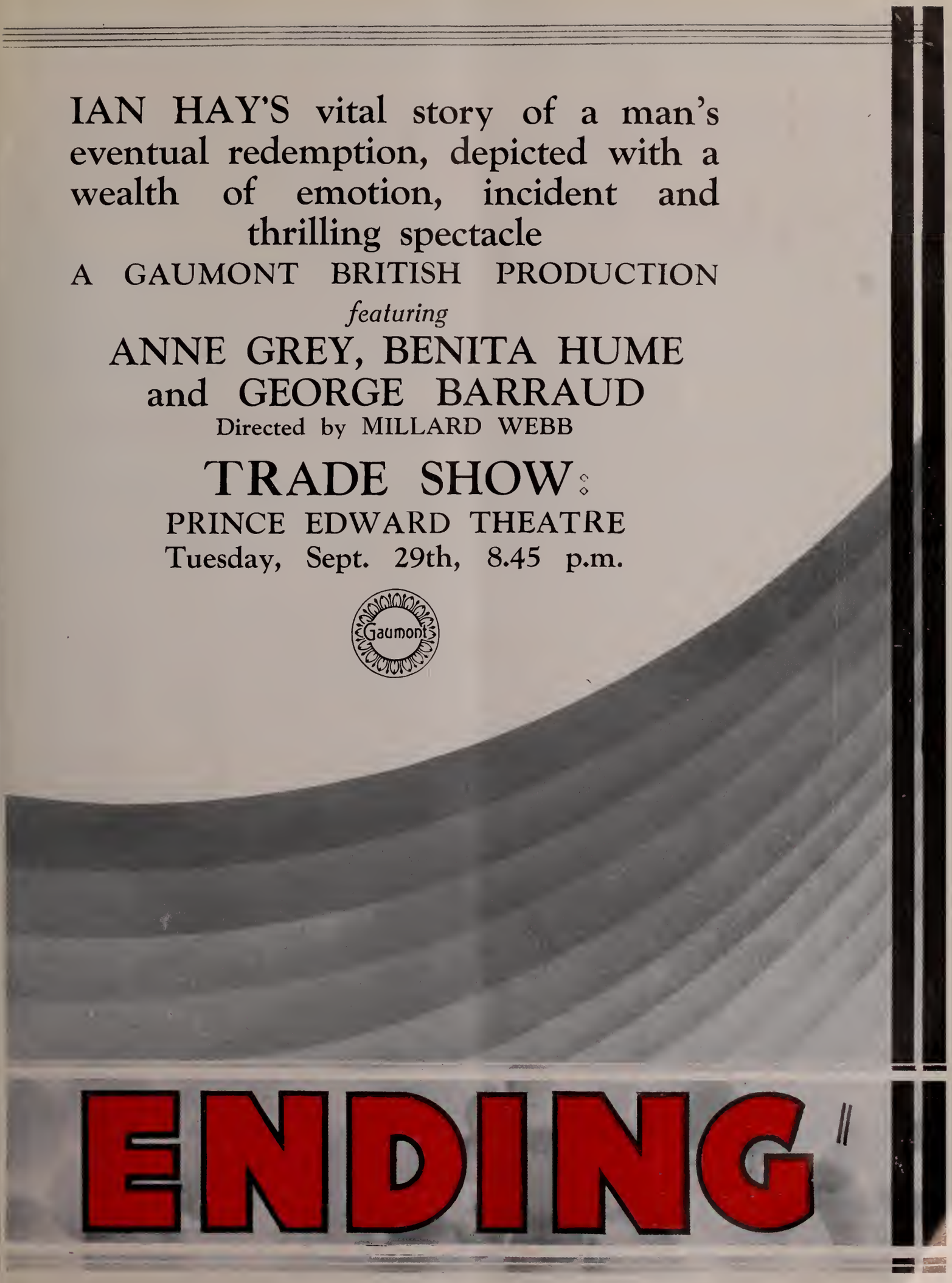
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TRADE SHOW

PRINCE EDWARD THEATRE

Tuesday, Sept. 29th, 8.45 p.m.

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REX LEASE & DOROTHY GULLIVER

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CRISIS BUDGET SUPPLEMENT

Supplement to "The Bioscope" September 10, 1931

The BIOSCOPE

VOL. LXXXVIII
NO. 1301
FOUNDED 1908

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,, 1/1	,,	,,	1/3	....
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Where the Price of Admission, excluding the Duty, does not exceed 2½d.	½		4	1	0
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(Continued on page)

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THE SCREEN

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Prince Edward Theatre

TUESDAY, SEPT. 29

AT 3 P.M.

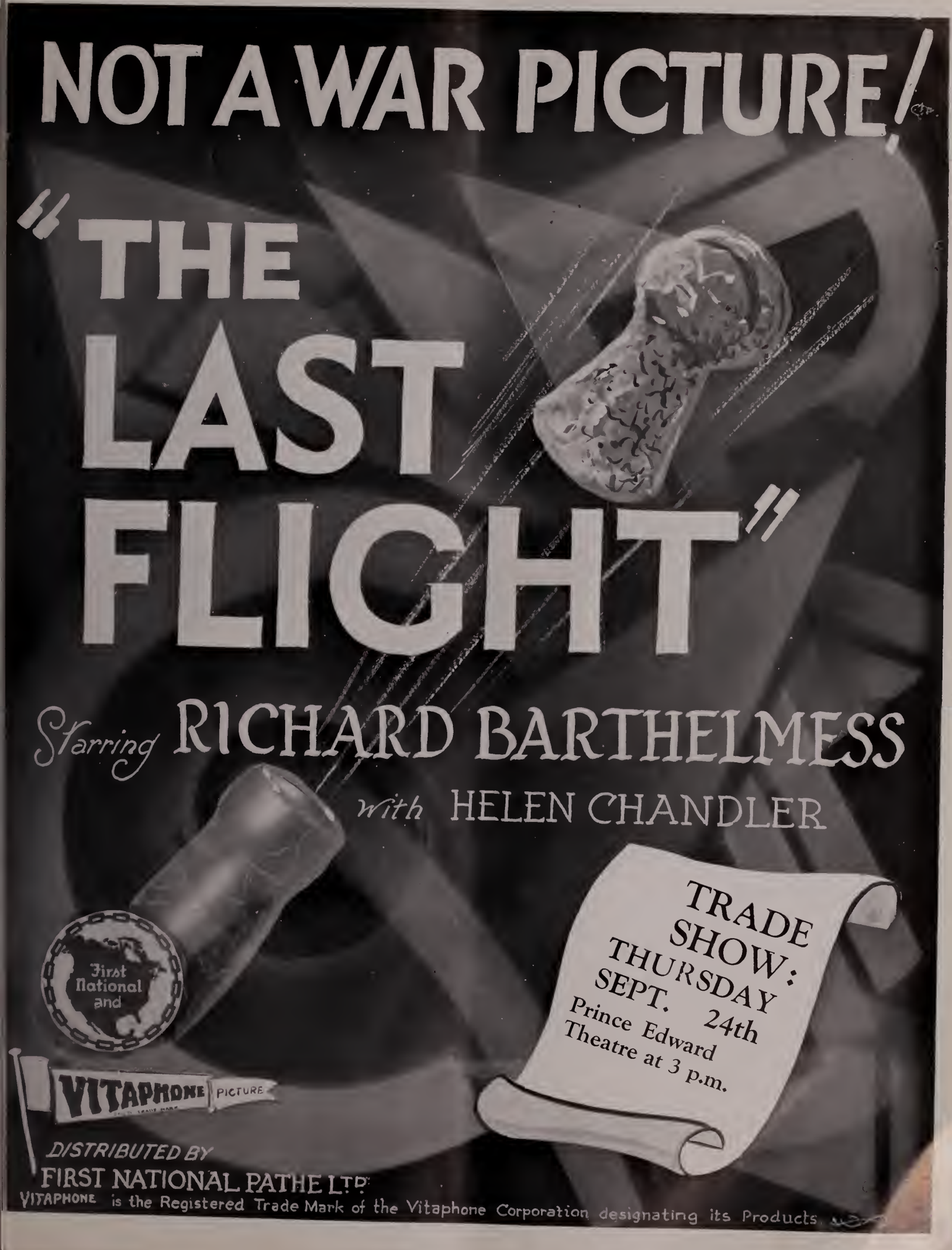


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Raising thrills in a great British Picture

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DONALD CALTHROP *and* ANN TODD

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The thrilling railway scenes obtained with the co operation of the .. Great Western Railway Co.



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ALL SEATS RESERVED.

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"MERELY MARY ANN"



This design, arranged from photographs supplied by the Fox Film Co., Ltd., originally appeared in "The Sketch."

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In Brief

THE Home Secretary announces that the Sunday Opening Measure now in Committee will be withdrawn, and a one-clause Bill introduced to meet the legal situation temporarily. *Page 24*

THE C.E.A. General Council meets to-day (Wednesday) to decide matters of policy arising out of the Emergency Budget. *Page 25*

SHOULD producers furnish exhibitors with documentary proof that the cost of producing talkies is so much higher than that of silents as to justify present day rentals? *Page 31*

THE C.E.A. General Council, at its meeting last week, soundly criticised the F.B.I. agitation for a 50% British quota, and Alex King described the policy as one of "absolute greed." *Page 42*

THE Council of the C.E.A. has also discussed with much concern the rapid growth of illegitimate competition. *Page 42*

CARL Laemmle's plans for Universal production of British pictures at the Stoll Studio, Cricklewood, are announced. *Page 24*

SIDNEY Bacon's Pictures are opening the Lonsdale Cinema, Carlisle—a new 2,000 seater—on Monday next. *Page 24*

THE South African Government is introducing a substantial Amusements Tax in addition to the existing Film Imports Tax of 3d. a foot, which recognises no Preference. *Page 25*

PORTSMOUTH City Council is again to allow Sunday Pier Concerts under its own auspices, while forbidding Sunday cinema shows. *Page 25*

Smashing the Sixpennies

Having had time to reflect calmly upon Mr. Snowden's latest "Tax and Axe" movement, we have little to add to our comment in THE BIOSCOPE CRISIS BUDGET SPECIAL, published within an hour or two of the Chancellor's Commons statement last Thursday.

We repeat that it is obvious that Snowden expects the extra tax to be passed on to the public, though even so exhibitors must face an appalling drop in their revenue figures.

One thing we would say, however. The incidence of the new scale is savagely against the exhibitor depending most upon 6d. admissions, which are to pay a 25 per cent. tax as against the 15 per cent. to 20 per cent. demanded of some higher prices.

This seems unfair; it is certain to cripple a large number of exhibitors; some it will ruin entirely.

The C.E.A. General Council is active: a special meeting is called for to-day (Wednesday), when it will almost certainly be decided to mobilise Parliamentary opposition to the new tax, in so far as its incidence imposes inequitable burdens on the lower-priced seat.

A bold policy would be for the exhibitors to pledge themselves to share the tax with the public subject to a concession on the 6d. to 1s. seats—a redrafting of the incidence of the new rates.

Passing the tax to the public is easier said than done. It would be more simple to recover a part of the tax by seating adjustments.

Sunday Opening—Another Chance

From the moment the Labour Government expired it was inevitable that the Sunday Opening Bill would be affected. It was equally clear that the legal *impasse* would have to be ended in one way or another.

The fact, revealed by Sir Herbert Samuel, that the new Government has decided to cut out the seemingly interminable process of negotiating the Sunday Observances Measure and to introduce in its place a one-clause Sunday Cinema Bill to preserve the *status quo* for one year, therefore creates little surprise.

Nor will the decision disappoint the Film Industry, for the Bill already in Committee could not, in any case, have done more.

But the Trade should interpret this new situation as an opportunity to press for more than a mere legalisation of existing policy. The fierce controversy which has followed recent Parliamentary action in this direction has produced reactions which could not fail to affect for some time to come the judgment of the more timorous and conservative Local Licensing Bodies. The shuffling out of its responsibility by a Government with more tangled skeins to unravel is partly justified by the present National Emergency, but the Government policy of investing with wider powers local J.P.s and others not elected by public ballot involves a violation of the enfranchisement system.

If the new One Clause Bill is passed, the Trade will have, during its year of operation, a splendid opportunity to undertake public propaganda and to fight the Sunday Opening question on a National basis.

If the C.E.A. will seek pledges in favour of Sunday Opening at the approaching General Election, it is highly probable that public opinion, expressed through the democratic machinery of Parliament, could eventually secure a permanent clarification of the Sunday entertainment question.

There should be no conditions attaching to Sunday opening—much less should such conditions lie within the discretion of Local Justices.

Sunday Opening Bill To Be Withdrawn

Temporary Non-Controversial Substitute Suggested

Home Secretary On "Parliamentary Opinion"

The possibility mentioned by the Home Secretary that the Sunday Opening Bill will be dropped and a one-clause measure of a non-controversial character to operate for a year passed instead, gives the Cinema Industry a great chance to fight for Sunday Opening without conditions and on a National basis. A General Election being imminent, the trade could concentrate on assisting in the return to Parliament of candidates pledged definitely to a Free Sunday policy.

If a heavy majority in favour of Sunday entertainment were returned any measure introduced within the next year could be more sweeping than the Local Option Measure recently before Parliament.

It could bring the trade nearer to its clear objective, viz., that of meeting the great public demand for Sunday Cinemas which undoubtedly exists everywhere—without fear of frustration at the hands of reactionary J.P.s and other Licensing Bodies not appointed by public ballot.

In the House of Commons on Monday, Sir H. Samuel (Home Secretary), replying to Mr. Granville, said the Standing Committee to which the Sunday Performances (Regulation) Bill was referred had made substantial progress in its consideration of the clauses and a number of amendments had been dealt with.

It was doubtful, however, whether the Bill when it returned to the House for the report and third reading stages would be regarded as substantially non-controversial. In accordance with the general policy announced by the Government it would not be possible in the present circumstances to proceed with it.

He was advised, however, that if no legislative action was taken the L.C.C. and other authorities concerned could not postpone indefinitely the enforcement of the law as declared by the courts, and would be obliged to require the closing of cinemas now open on Sundays on certain conditions in London and elsewhere.

The Government had to take into account the opinion of Parliament as expressed on the second reading of the Bill that this was not desired. They would therefore be prepared, if the present Bill was still regarded as controversial, to introduce a short Bill designed only to preserve the *status quo* for a period of one year, if assured that that course would, in the general opinion of the House, be the best means of dealing with the situation. In that case the present Bill would be withdrawn.

Laemmle's British Pictures

Mutual Pictures To Start At Cricklewood

Plans for the production of pictures in England by Carl Laemmle, President of Universal, announced by S. Frank Ditcham, managing director of Universal, confirms the news first published in THE BIOSCOPE that Mutual Pictures, Ltd., will act as the Universal British production unit. This newly formed company has on its board Mr. Laemmle (as Chairman), S. F. Ditcham, J. R. Rance (Secretary and Director of Universal), R. B. Petre (a well-known figure in the City), B. A. Levinson (of Bartlett & Gluckstein), solicitors, Piccadilly, and W. C. Jeapes (laboratory expert and chairman of Film Laboratories, Ltd.).

Mutual Pictures, Ltd., have leased floor space at the Stoll Studios, Cricklewood, and will operate with the Western Electric system.

Henry MacRae, the Canadian director, who has several times acted as general manager of Universal City, California, Laemmle's 600-acre studio, is already in London, accompanied by Norman Lacy, his assistant director, and Miss Ella O'Neil, script adviser. He has been concentrating for the last two weeks on getting together a production unit for Mutual.

MacRae, who has reeently concentrated on making talking picture serials for Mr. Laemmle, will direct the first picture, "Heroes of the Law," which will be a 12-episode chapter play, 24,000 feet in length.

MacRae himself wrote the story and scenario, which is an adventure concerning a treasure from the tomb of Tutankhamen, owned by a wealthy Englishman, the attempts of certain Egyptians to restore the jewels to the tomb, and a gang of international crooks who try to steal the treasure.

The whole action takes place in England, and the film will make a special feature of typically English backgrounds. Technicians and cast will be British.

The picture will be distributed by Universal Pictures Corporation throughout the world.

London Cinema Club

A reading and club room opened on Monday is the latest innovation at the R.K.O. Theatre, Leicester Square.

Sidney Bacon's Carlisle Opening

Another 2,000-Seater Next Monday

The Lonsdale Cinema, Carlisle, will be opened by the Mayor of Carlisle on Monday next (September 21) at 8 p.m. This theatre has a capacity of 2,000 and has been built by Sidney Bacon's Pictures, of which company Thos. France, well known in London as well as Northern exhibitor circles, is the managing director. The company already owns the City Picture House, the Public Hall and Her Majesty's Theatre, Carlisle, The architects for the Lonsdale were Messrs. Percy Brown & Sons, of Newcastle and London, and the builders Messrs. Lowry, Newcastle. The theatre is up to date in every way. A Christie organ has been installed, fitted with a rising console. Lifts to balcony and rest rooms, etc. It is intended to present a big vaudeville act weekly. The opening programme includes Ralph Lynn in "The Chance of a Night Time" and, on the stage, Talbot O'Farrell, the well-known Irish entertainer, with Ann Seaton, harpist and pianist.



Thos. France.

Windmill Theatre for Talkers

The new Windmill Theatre, off Shaftesbury Avenue and Piccadilly Circus, opened on Monday. It will be run on a policy of revivals of films regarded as classics and will make an appeal to a specialised public. The current programme includes "The Blue Angel," Emil Jannings' first "talkie," and "Sous Les Toits de Paris." Later, other "talkie" films regarded as of unusual interest will be run. C. Watts-Phillips, who is managing the theatre, is convinced that redecorated and improved as the Windmill Theatre now is he will be able to make this the real "gate" theatre of the film movement.

Friday's Swimming Gala

Remember the Swimming Gala which is being held by Western Electric at the Great Smith Street Swimming Baths, Westminster, next Friday!

Over one hundred entries have been received by Western Electric, and in addition to the numerous cups and prizes being presented by W.E., Challenge Cups are being presented by THE BIOSCOPE, the "Kine," the C.E.A., Sam Harris and Hartley Davies.

Application for tickets of admission (prices 1s. 2d., 2s. 4d., and reserved 3s. 6d. and 5s. 9d.) should be made to L. E. Wildash, Western Electric, Bush House, Aldwych, W.C.2. All members of the industry interested in sports should be present.

Heavy Amusements Tax In South Africa

In addition to the recently increased duty of 3d. per foot on imported sound films, the South African Government has now introduced a heavy Amusements Tax.

This added burden will strike a heavy blow to the South African cinema industry, and will react seriously upon British films, which are afforded no preference by the South African Government.

Budget : Decision To-Day

General Council To Consider Tax

"Good Case For Revision of New Scale"

The General Council of the C.E.A. will meet this (Wednesday) afternoon to consider matters of policy arising out of the increased Entertainments Tax imposed by Mr. Snowden's Emergency Budget.

A tabulated list, showing the incidence of the new tax, appeared in THE BISCOPE CRISIS BUDGET SUPPLEMENT, published within three hours of Mr. Snowden's statement.

The general opinion amongst exhibitors is that the General Council should recommend that the tax be shared with the public, subject to relief being forthcoming in regard to 6d. admissions.

The General Secretary of the C.E.A. states that "a good case can be made out by the Exhibitors' Association for a revision of the extra taxation as it applies to the 6d. admissions."

These are to be taxed 25 per cent., while many other admission prices are taxed at 15 to 20 per cent. It is probable, therefore, that the General Council will recommend exhibitors to meet the extra taxation by seating adjustments if pressure in the House of Commons is successful in securing a readjustment of the tax as it affects the most popular prices.

The following table, first published in "The Bioscope Crisis Supplement" on Thursday last, provides an interesting comparison between the old and new Entertainments Tax rates.

FROM NOVEMBER 9

	s.	d.
Where the Price of Admission, excluding the Duty, does not exceed 2½d.		½
Exceeding 2½d., but not exceeding 5d.		1
,, 5d. ,, ,, 7½d.		1½
,, 7½d. ,, ,, 10d.		2
,, 10d. ,, ,, 1/0½		2½
,, 1/0½ ,, ,, 1/3		3

Over 1s. 3d. is taxed 3d. for the first 1s. 3d. and 1d. for every 5d. or part of 5d. over the first 1s. 3d.

EXISTING RATE

	s.	d.
Up to 6d. ... ... Free of Tax		
Exceeding 6d. but not exceeding 7d.		1
,, 7d. ,, ,, 8d.		1½
,, 8d. ,, ,, 1/1		2
,, 1/1 ,, ,, 1/3		3
,, 1/3 ,, ,, 2/-		4
,, 2/- ,, ,, 3/-		6
,, 3/- ,, ,, 5/-		9
,, 5/- ,, ,, 7/6	1	0
,, 7/6 ,, ,, 10/6	1	6
,, 10/6 ,, ,, 15/-	2	0

Over 15s. is taxed 2s. for the first 15s. and 6d. for every 5s. or part thereof over the 15s.

Sunday Concerts—Yes! Sunday Pictures—No!

Portsmouth's inconsistent City Council, which has always refused the Sunday opening of cinemas, are again granting that privilege to the South Parade Pier, which is their own undertaking. The legality of this decision has been challenged by Councillor F. J. Spickernell, Chairman of the Portsmouth Branch of the C.E.A.

The Council renewed last week the licences granted to the local theatres, the Pier among them, for the performance of stage plays. On the theatres, as on the cinemas, they laid the condition that no performances or concerts should be given on Sundays, Christmas Day or Good Friday. But in regard to the South Parade Pier, the Watch Committee again recommended "that concerts on Sundays be allowed."

Councillor Spickernell asked the Town Clerk under what Act the Pier was being given authority to open on Sundays, and said if they were not very careful they would have a series of writs served on the Council. He was not averse to the Pier being open, but in view of the recent decision of the Court he did not think he had the power to vote for it.

The Town Clerk said he did not propose to address the Council on the legal position in regard to the opening of the Pier on Sundays. All they were dealing with there was the issue of the dramatic licences, and the question as to whether the South Parade Pier opened on Sundays was another matter altogether.

Councillor Spickernell: "Then what do you want to put it in the minutes for?"

The opponents of Sunday opening for cinemas held their peace, and only Councillor Spickernell voted against the recommendation.

"My Friend—The King"

"My Friend the King," the second British picture directed by Michael Powell for Fox, goes into the Tivoli programme with "Bad Girl" for a season starting on September 14th. Jerry Verno, who made such a success as the taxi-driver in "Two Crowded Hours," heads the cast.

British Film Premiere At Sea

"Up for the Cup" Success on the "Homeric"

Although the weather on Saturday last prevented the Schneider heroes from going "up for the trophy," it did not prevent British & Dominions who had taken a large party of pressmen on to the *Homeric* for the week-end from going "Up for the Cup."



Herbert Wilcox

On Saturday evening, in the first-class dining hall aboard the *Homeric*, Herbert Wilcox, of British & Dominions, and the directors of W. & F., presented this film, which stars Sidney Howard, at the first British film première held aboard a vessel at sea.

The event must surely go down in trade history as one of the finest strokes of film showmanship and publicity ever devised. If the *Homeric* audience reactions count for anything — and it is obvious that those aboard were of the more intelligent and critical type—"Up for the Cup" is going to be a big success. Without doubt had the acting throughout been uniformly of the high standard set by Sidney Howard, this British & Dominion cup would have been a gold one, instead of a silver one with golden embellishments. It might also have been running over with rich comedy instead of being merely three-parts full.

It is particularly unfortunate that some of the supporting players did not live up to Sidney Howard's perfect characterisation of a Yorkshireman. "Up for the Cup," however, introduces some of the most ecstatic "gags" ever seen in a British film. As a "daft" Yorkshire mill-hand who invents a new loom, Howard is certainly a caricature of the real yokel, but even so, his adventures and his antics when he visits London for the Cup Final add to the film moments of delightful nonsense which will certainly convulse provincial audiences everywhere.

Unfortunately, part of the film programme —a Gaumont Sound News Reel of the Schneider contest—was washed out by Saturday's rain storms, but the audience, even though suffering the bitter disappointment of the cancellation of the race plus the depressing influence of a thoroughly wet day, were roused to enthusiasm before the end of the film was reached

The *Homeric* première was not a good start for "Up for the Cup," because added to other misfortunes projection and sound reproduction were not quite up to the usual standard. Its reception, therefore, indicates that although this film started all at sea, with things all wrong in the air, it will finally land at the box-office all right.

TALK OF THE TRADE

Illegitimacy!—Radio Theatre Policy Results—America's Compliment to M-G-M—South Africa's Amusements Tax—Edgar Wallace's £800 a Week—Teacup Adverts.

FARADAY HOUSE,
September 16, 1931

Panton Street Logic

The C.E.A. General Council spent a good deal of time last week in discussing legitimate competition. An increasing number of hotels, mission-rooms and social centres are showing films, and though, in many instances, these are of a propagandist or educational type, certain leading members of the C.E.A. consider that this represents a flagrant trespass upon cinema exhibitors' exclusive preserves. Undoubtedly they are right. The C.E.A. General Council wants to prevent renters selling films to any but exhibitors with legitimate entertainment theatre interests. But the C.E.A. General Council does not object to selling to the same renters advertisement space in an organ which is published, not by a legitimate publishing concern, but by a political organisation. Excuse my mirth!

"Bioscope" Budget Special Created Traffic Block

THE BIOSCOPE Crisis Budget Supplement, which was in circulation within three hours of Mr. Snowden's announcement in the House of Commons on Thursday last, aroused much complimentary comment in the trade. It was an unhappy task to convey such news, but we were gratified to be able to give the industry the first comprehensive figures showing how the New Tax would operate. The First National Pathé trade show of "The Ruling Voice" happened to be held that evening, and outside the Prince Edward Theatre in Old Compton Street police had difficulty in clearing away crowds of people who stood about reading THE BIOSCOPE Special and commenting gloomily upon the prospects aroused by the new Budget proposals.

Fifty-Fifty R.K.O.= 150 L.S.D.!

According to W. H. Thornton, general manager of the Radio Theatre, Leicester Square, the new 50-50 programme policy is an indubitable success. It has increased the takings by 150 per cent., and on a recent Saturday the whole seating capacity of the theatre—there are 1,800—showed an average earning result of 9s. 4d. per seat for the day. This does not suggest that Radio will complain very much of the extra Entertainments Tax on 6d. seats.

M.-G.-M.'s Position

I hear that there was some very plain speaking in the negotiations between the Metro National Protest Committee and the M.-G.-M. in New York, though there seems to have been a welcome lack of any marked feeling on either side. The M.-G.-M. sales policy under discussion provides for seven pictures at 35 per cent. of the gross, seven at 30 per cent., and all others at nothing under 25 per cent. There was a common airing of opinions concerning general trade sales practices, including the practice of making almost unlimited substitutions, the imposition of a score charge and similar matters. The practices complained of are, in the main, peculiar to America, and the fact that the arguments and appeals were directed specifically at M.-G.-M. is not to be taken as implying that that company is particularly oppressive in its relations to exhibitors, but indirectly as a complimentary admission of M.-G.-M.'s position at the head of the string. Incidentally, Felix Feist, M.-G.-M.'s general sales manager, told the exhibitors that "Trail of '98" cost 1,700,000 dollars to produce, and the company would be lucky if it grossed 600,000 dollars. He cited this as one of twenty pictures on which Metro will not see daylight, in an argument to point out the risky experiments which producers must make in order to deliver new types of pictures—preliminary risks which exhibitors do not take, since they buy a finished article which they can view, while producers buy the raw material for an article they can only imagine!

Diplomacy In Practice

The head of a Publicity Department recently instructed his assistants to use more diplomatic phraseology both in advertising and in personal correspondence. Pressed to explain in a little greater detail exactly what he meant by this general statement, he replied, "When you say to your wife, 'Time stops in its flight when I gaze into your countenance,' that would be diplomatic phraseology for 'Your face would stop a clock!'"

The Turn of Local Houses Again

I think this winter will definitely see the final establishment in popular favour of the neighbourhood house. For a long time the tendency was to travel to the nearest big town house. Now that the novelty of over-luxurious surroundings has faded there is a growing tendency to seek the nearest possible theatre where acceptable pictures are being shown. There are good reasons. The journey home after the show is always a jading performance, whether one goes by car or by train. This is particularly so in bad weather, such as we are generally promised for the coming winter. The small local houses, therefore, are likely to have a fresh chance to re-establish their popularity, and managers of such houses should do everything in their power to rival the comfort and efficiency of more centrally placed rivals.

"Wider and Still Wider" In General Hertzog's Way!

"Wider, and still wider," wrote Sir Edward Elgar when the inspired "Land of Hope and Glory" rolled off his pen. Thousands have since thrilled to its power and have cast a proud glance over the red spots around the Sphere map. The Empire—the British Empire! What does the Empire overseas mean to Britain in terms of commerce; and what does Britain mean to the scattered colonies and protectorates for which British capital, labour and enterprise have done so much? The Colonial Conference of 1925 promised Imperial Preference—that included British films. Yet, even after General Hertzog's visit to still another Imperial Conference last year, South Africa, at any rate, has not only *not* afforded Preference to British films, but has just added to an import duty of 3d. per foot on all sound films, a heavy Amusements Tax. South Africa has no indigent film industry and could well afford to implement its share in the Imperial Conference pledge to give preference to British product. "Wider and still wider—wider apart," writes General Hertzog and his Government!

Edgar Wallace Going To Hollywood

So Edgar Wallace is to go to Hollywood in December; that should give British mystery writers a chance to get published. It should also give M.-G.-M., for whom Edgar Wallace is going to write, a chance to make a few very good "gangster" films. Out of his first week's salary of £800, Edgar Wallace ought most certainly to buy one very good lunch for Will Hays, after which he might try writing a yarn called "The Wringer," with a real Edgar Wallace characterisation of a man who twisted a gullible British industry!

Another American Production Tie-Up

British Lion, of which company Edgar Wallace is the chairman, is also to become the British production unit of "a leading American producing concern," and that famous writer will put down one of his famous pencil stumps just for a moment while he signs a nice contract, I am told. That won't take him long, but meantime the trade is figuring out who that "leading American concern" can be. Fox, Metro-Goldwyn-Mayer and United Artists are the only remaining names at the head of the "leading concerns" list; all the others have already started the season's production of British films. You have paid your sixpence—take your choice.

U.S. Cinemas And Unemployment

The unemployment situation in America is many times more serious than ours, though, as it is less urban in character, its effects are not so immediately obvious. Experienced observers, however, are looking for wardwith some apprehension to the coming winter, and the assistance of the American film industry has been invited by President Hoover in connection with his programme for relief. Leaders in all branches of the trade met last week to mobilise the national movement. Will Hays is to act as chairman of a central planning committee with a view to developing plans that will assure the most effective application of whatever the trade can do to help in the national war on unemployment distress.

"The Miracle Man" Again

So Paramount is to re-make "The Miracle Man." I wonder if it will make one-half the sensation that George Loane Tucker's original production made in 1920? It was originally adapted from a stage play by George M. Cohan, but the chief value of the production lay in Tucker's sheer genius in direction. It was, if I remember, actually the last big film he did, and by a bitter irony he made it while he was labouring under a burden of almost unbearable and continual agony. It had a powerful cast which included Betty Compson, Thomas Meighan, Lon Chaney, W. Lawson Butt, Elinor Fair and Joseph Dowling. The film broke every recognised convention in production; the big dramatic scenes were played softly, and minor incidents raised to terrific dramatic heights. The effect on the

London trade show audience was overwhelming. THE BIOSCOPE "Observer" of that date testified that he had not heard a more remarkable outburst of enthusiasm, and by general consent the film was admitted to be the greatest picture yet exhibited. The director of the new version will be John Cromwell, and I do not envy him his attempt to improve on George Tucker's outstanding work. Incidentally, the photography of the original version was of remarkable brilliance, the camera artist being, I believe, Ernest Palmer.

Notable Re-Makes Coming

Talking of re-makes reminds me that there will be fewer re-makes this year than last, but one or two outstanding subjects are to be re-made as talking films. Fox is to reproduce "East Side, West Side," "The Yellow Ticket," "Over the Hill," and "Fazil." Paramount, in addition to "The Miracle Man," are to make fresh versions of "The Cheat," "Dr. Jekyll and Mr. Hyde," and "Mrs. Wiggs of the Cabbage Patch." Universal's only re-make this year will be "Lasca of the Rio Grande." R.K.O.-Pathé have scheduled "Red Dice," which will be issued as "The Big Gamble," and M.-G.-M.'s re-make is "The Squaw Man." R.K.O.-Radio made one re-make last year and will re-make "The Dove" this season.

Fox on Lay Advertising

Fox has been giving a good deal of attention lately to its advertising policy, and now announces that all theatre advertising must be cut to a maximum of 7½ per cent. of the gross. The circuit at the moment is spending 10.8 per cent. of its gross for advertising, though some houses are down to as low as 3 per cent. Managers as a whole are to be held responsible for bringing the average figure down to 7½ per cent. The company refuses to make any rigid rule, but makes some interesting suggestions. Equal space, it says, should not be given to current and coming attractions. Combination advertisements must be abolished, because there are bound to be one or more attractions in each layout which are more easily sold, either because the titles have already a good reputation or because the cast or some other element has a quick sales value. There are pictures, the company says, which *could not* bring top notch business, and such pictures should not have money wasted on them in newspaper advertising. In towns where there is no competition, advertising is to be reduced. All managers are instructed to secure lower advertising rates from the lay press as a legitimate and overdue counterstroke to the papers' policy in running up space rates when, in prosperous years, theatres everywhere were slathering money right and left.

Advertising With a Teacup

One hears a great deal these days of the necessity of advertising the local picture house to the community at all costs. For sheer brazen audacity in this connection I would award THE BIOSCOPE Biscuit to the exhibitor who sends me this specimen. Recently the local police were called out to surround a building in which burglars were believed to be at work. It was a drenching night with a freezing wind, and my enterprising correspondent sent out cups of steaming hot coffee to the relays of policemen around the block "With the Compliments of the —— Picture House!" The expense was marked down as "to creating Goodwill."

David Bader— Universal Exploitation Chief

Frank Ditcham, managing director of Universal, tells me that David Bader, who for the past three years has acted as personal representative and "aide-de-camp" of Carl Laemmle, is to remain in England as special exploitation representative. The decision to create a new department was made by Mr. Ditcham this week following pre-views of "East of Borneo," "Waterloo Bridge," and other Universal product, which the Universal executives feel will set a new high standard of production. Special attention will be paid to the campaigning of pictures from première date and releases will also feature largely in the activities of Mr. Bader, whose experience in Hollywood and New York, with Universal, will be employed in giving a further exploitation aid to exhibitors, in full co-operation with the regular Universal publicity and advertising department, controlled by J. Leslie Williams.

Some years ago I recall Mr. Bader devoted considerable time to putting over "The Hunchback of Notre Dame" in this country, and more recently he assisted John Drinkwater with the research material for "The Life and Adventures of Carl Laemmle," which has now entered its second edition in the States. He is a pleasant fellow with a good many friends in this country, and I shall be surprised if the work he is taking on doesn't pull a good deal of business for exhibitors, as well (of course) as for Universal.

OBSERVER



Gainsborough production staff on the roof of the newly constructed Islington studios on the completion of "Michael and Mary." A. A. Milne, the author, is seated in the centre between Herbert Marshall and Edna Best, and on the right of Mr. Marshall is Mrs. Milne



"'Dave' Bader is not going to leave us for awhile." Carl Laemmle has made him special Universal Exploitation Representative

MAY WE ASK?

Do M.-G.-M. propose to enlarge their Hollywood studios in order to keep up with Edgar Wallace, who is going over to write screen stories for them?

* * *

And whether at £800 a week he will not represent the most economical purchase of brain power Hollywood has ever made from Britain? (A story a day keeps a shortage away!)

* * *

Why Alec Braid, Gaumont-British publicity chief, insisted upon having his luggage labelled on the week-end "Homeric" Schneider trip as "passenger from New York"? Does he really imagine he went there?

* * *

How many theatres have cancelled arrangements to stage lectures, etc., by Horatio Bottomley?

* * *

Whether the Rialto, Leeds, has really deprived its patrons of worthwhile cinema entertainment by deciding upon such a cancellation?

* * *

What the Waterloo railway porter *really* meant when, after looking Herbert Wilcox up and down, he took his luggage wearily and said, "First or Third, Sir?"?

* * *

And why the dapper British and Dominion director immediately dismissed the porter and called his own chauffeur—complete with livery!

* * *

Whether there ever will be a British film showman more entitled to first-class honours than the same Herbert Wilcox, whose "Homeric" Press show of "Up for the Cup" was showmanship brimming over?

* * *

How small country exhibitors, particularly in industrial areas, are to get higher admission prices without losing patronage? Just how?

British Studios To-day

"Murder On The Second Floor" Fixed—Freshman Back—Edgar Wallace's "Old Man" Off—Korda's Story Changed



Stewart Rome and Frank Stanmore, who are featured in Butcher's Empire production, "The Great Gay Road," which Sinclair Hill directed

Warners' First Cast

Warner Bros. First National Productions "kick off" with "Murder on the Second Floor" at the Teddington Studios to-morrow (Thursday), Wm. McGann directing. "Murder on the Second Floor" is the story of a successful playwright who seeks copy and seclusion in a Bloomsbury boarding establishment, where nothing out of the ordinary ever happens until . . . someone is murdered. The entire household is implicated and the place is revealed as a hotbed of vice and intrigue. The playwright solves the mystery, but how and why unravels the the secret of the story.

This film, the first of twelve, will be photographed by Willard Van Enger, while the sound will be in charge of George Groves.

Irving Asher, who is in sole control at the studios, cast the film, and Mr. and Mrs. Armitage, the boarding house proprietors, will be played by Ben Field and Amy Veness, and their daughter Sylvia, by Pat Paterson. The playwright will be John Longden, and the different boarders, Franklyn Bellamy, Sidney Fairbrother, Florence Desmond and John Turnbull. The part of Jam Singh, an Indian boarder, is not yet filled.

Warners will alternately show this and other Teddington pictures in 800 American cinemas, so the unit has to aim higher than mere quota footage.

Wm. Freshman—and "The Bachelor's Baby"

The next British International picture to go into production will be "The Bachelor's Baby." This film, directed by Harry Hughes, stars—after a long wait, during which he has played in German films—William Freshman, who has a big public following in this country.

"Jack O' Lantern" Lined Up

"Jack O' Lantern," the fifth of the six 1931 Twickenham supers for W. & F. distribution, is to start this week. Adapted from George Goodchild's well-known novel by H. Fowler Mear and Brock Williams, it is a dual personality story. Arthur Wontner has the title role, and two other well-known British stars, Gordon Harker and Edmund Gwenn, have also been signed. There are two big feminine roles, which have not yet been definitely cast, but I shall not be surprised to see a famous American actress, who has become very popular on the English stage, in one of them. "Jack O' Lantern" will have Walter Forde as director, Sydney Blythe as chief cameraman, Baynham Honri, chief sound recordist, and James Carter as art director.

The Dog Who Wouldn't Bite—

Sandy Powell, playing "Ginger Dick" in the Gaumont-Welsh Pearson film, "The Third String," was called upon the other day to face a "ferocious" dog. Unhappily for director George Pearson, "Peter," a pedigree airedale, brought from Shepherd's Bush to Cricklewood where the film is being made, refused to take part: he wagged his tail when he should have snapped and bitten. Now, as a film trade journalist, I think there *are* people in the British film industry who could teach Peter how to do the growling, snarling stuff, but there . . . . dogs can see and read the soul of man; men cannot.

"The Old Man" Starts Next Week

Sets are now in course of erection and preparations are well advanced for the production of the next British Lion feature, "The Old Man," a "talkie" version of the Edgar Wallace Wyndham's Theatre success, which has just concluded a lengthy run.

Maisie Gay, who made such a hit in the play, has been secured to play her original role, and Lester Matthews will have the role of Keller, which was taken by Jack Melford at Wyndham's.

Casting is now in progress and shooting is scheduled to commence at the Lion Studios, Beaconsfield, on Tuesday next, September 22nd.

Manning Haynes will direct and will be assisted by Herbert Smith, with Norman Arnold in charge of art direction, and Alex Bryce as cameraman.

Wilcox's "Blue Danube"

At the request of a number of exhibitors, Herbert Wilcox has decided to use the title "The Blue Danube" for his latest picture, which, during production, has been known as "Shuttlecoq."

The film features Alfred Rode and his famous Tzigane Band, Brigitte Helm, Dorothy Bouchier, Joseph Schildkraut, Desmond Jeans, and has been directed by Herbert Wilcox personally.

Korda's Paramount Story Changed

The final scenes of "Man of Mayfair" have been shot and Paramount are preparing their next British production. This will be an adaptation of Ernest Vajda's "The Head Waiter." The continuity will be done by Lt.-Col. Eliot Crawshay-Williams, who is responsible for the continuity of "Man of Mayfair." He is an author of many well-known novels and plays, some of which include "Night in an Hotel," "E. & O.E." (and many other Grand Guignol thrillers), "The Donkey's Nose," "This Marriage," etc. The film will be directed by Alexander Korda, who has many film successes to his credit, including "The Private Life of Helen of Troy." Korda was to have made a screen version of Kipling's "The Light that Failed," but this arrangement has been changed.

Norman Walker's Farm Story

The next picture to be directed by Norman Walker for B.I.P. will be titled (tentatively) "Bill the Conqueror."

The story mainly concerns farm life, and English countryside should get a good look in this time.

"Pyjamas Preferred" Is Preferred

Once more the title of Val Valentine's film, now in production at Welwyn Studios, has been altered. It will now be known as "Pyjamas Preferred."

The film will include scenes in a Turkish bath and a swimming bath. As already announced, the cast will be headed by Betty Amann, Kenneth Kove, Amy Veness and Jack Morrison, supported by Wallace Arthur, Jay Laurier and Muriel Aked.

Enter Dorothy Bouchier

Herbert Wilcox and British & Dominions have "killed" Chili Bouchier whom they have under exclusive contract, and have decided that she shall be resurrected as Dorothy Bouchier which, incidentally, is her real name. Now Chili suggests other things besides English summers, and I prefer it a thousand times to Dorothy, still . . . Dorothy it is.

Dorothy Bouchier has recently completed the part of Simonetta opposite Matheson Lang, in the British & Dominions production "Carnival," and is completing her second film part, that of Yutka, the Hungarian Gypsy in "Shuttlecoq," the story written specially for the screen by Doris Zinkeisen, and in which she is featured with Brigitte Helm, Joseph Schildkraut, Desmond Jeans and Alfred Rode and his famous Tzigane Band. This picture is being directed by Herbert Wilcox.

Short Shots

Walter Summers, who is directing B.I.P.'s submarine film, has gone to Portsmouth with his unit on location shots.

* * *

Director Norman Lee and his B.I.P. unit, said to be wearing only bathing costumes to work in. Reason is they are shooting "Let's Go Naked." Well, why don't they? Two new artists in this are Kenneth Douglas and Billy Norton.

W. H. M.

T.U.C. and Sweating

Some strong remarks were made at the Trade Union Conference in Bristol, when a resolution on behalf of the Theatrical Employees was put forward by H. Roberts urging the Ministry of Labour to expedite the promised inquiry into the rates of pay and conditions of labour of cinema employees. Not far from Bristol, he declared, 6s. 6d. a week was offered to some part-time employees and 15s. to women, while in London 25s. is offered. The resolution was formally seconded and carried.

New French Production Units

Talking Language Barriers

(By Our French Correspondent, Georges Clarrieve)

MM. Jacquin and Barstoff have founded the Société Indépendante de Production, a private concern not affiliated with any existing French company. Six popular comedy films are scheduled for production, the first, entitled "Two Good Pals," being all but completed, at the Eclair Studios, Epinay. This new firm is attempting to make films with its own ready money, hold trade shows of them, and sell the exploitation rights direct. In other words, avoiding "paper money business," which is all too prevalent in the French trade at the present time. M. Barnstoff is commercial director and sales manager, and M. Jacquin producer and art director.

Franco-Czech Production

An accord has been made between Gaumont and the Vaw concern, of Prague, for the production of a film in Czech, entitled "Pudr a Benzin." The producer, Honzl, is working in the Gaumont Studios, at Buttes Chaumont, directing MM. Werlich and Voscovec, Mlle, Sarkova, and other artistes of the Theatre Libre, Prague. Recording is by Gaumont-Petersen-Poulsen process.

For two years there has been a strong movement in Czechoslovakia to produce national talk films, and the Gaumont concern, which does considerable business in Central Europe, has undertaken to assist this movement.

Fox Paris Key House

The Theatre Edouard VII opens as a Fox key house on September 25th—the same day as the opening of the new Alhambra—and starts with "Daddy Long Legs" (in English). It is understood that original versions of Fox productions will be shown here, and trade shows given of Fox French-speaking films. Other American key houses are the Madeleine (M.-G.-M.), the Capucines (Tiffany), and the Paramount.

Calling Upon the Public

Snowden's Own Suggestion

The Advisory Committee of the Sheffield and district C.E.A. met over the week-end and expressed the view that the increased Entertainments Tax imposed by last week's Budget should be passed on to the patrons.

This recommendation arises from the fact that the Chancellor stated in his Budget speech that "I must call upon the occupants of the cheaper seats to join in this contribution."

The membership of the Branch, which includes Sheffield, Rotherham, Doncaster and Barnsley, numbers 100, and the Advisory Committee's recommendation will be submitted to the Branch at its meeting on Thursday of this week.

C. E. Kuderli Dead

Charles Emile Kuderli, a director of Transoceanic Forwarding Co. Ltd., of 60, Greek Street, W.1, died suddenly after an operation at Wimbledon General Hospital, at the age of 46. He leaves a widow and three children—a boy and two girls. The funeral takes place at Woking Crematorium tomorrow (Thursday) at 3 p.m.

In Hollywood Now

Vanishing First Runs

Buying Stories on Approval

(By John Dee)

The closing and subsequent reopening of the *de luxe* Carthay Circle Cinema in Hollywood as a vaudeville house, the conversion of the big Los Angeles Criterion and the famous Hollywood Chinese Theatre into concurrent run cinemas are only isolated local examples of a sweeping change spreading over the entire American trade.

The first run in a central city cinema is a vanishing phenomenon here. For many months the box-office mercury of the *de luxe* down-town houses in all parts of the country has been falling. Congestion of traffic and population, as chronic here as in five to ten years time it will be in England, is throwing the preponderance of cinema patronage to the "house around the corner." Shunning the tedious journey through crowded streets, the difficulty of finding parking space, the higher admission prices compelled by the higher rents paid by centrally situated cinemas, and the jading journey home, picture-goers are staying in their own neighbourhoods to see films. Up and down the States, the neighbourhood houses are consistently making money and the down-town houses are consistently losing it.

The new policy which is being forced on the trade by these conditions is to abolish the first-run and substitute a concurrent release in the largest house of each neighbourhood, counting city districts as neighbourhoods and relying on shopping and matinee trade to keep the downtown houses out of the housebreakers hands. With Fox, Metro and Warners favouring it, this policy is steadily gaining ground.

Where the concurrent release has been substituted for the city first-run, the receipts of the downtown theatres have fallen off to a negligible degree, proving that the former trade was mostly office, matinee and dinner folk uninfluenced by the first-run fetish, while the neighbourhood houses have experienced a sharp upward trend in their grosses.

It is a fairly safe prophecy that in two or three years—Broadway excepted—there will be very few exclusive run houses left on this side.

Stories on Approval

A new device, current in Hollywood, for getting better stories at a lower cost should recommend itself to Elstree. Until recently the practice has been to pick up likely material from publishers' lists, magazines and the stage, turn it over to staff writers and hope that treatments would result which would justify the original "hunch" of the purchaser. As a story which looks good in print often turns out to be not so hot in scenario form, the effect has been to pack the studios' shelves with unusable material representing so much wasted money.

The new plan is to buy plots on approval. Instead of buying attractive stories outright, producers take options on them, invite the authors to Hollywood on salary and give them so many weeks to turn out a screen treatment, with the help of an experienced scenarist and the inspiration of the well-known Hollywood "story conference." If the treatment retains the merit of the original story, the option is picked up and the plot purchased.

The method has two advantages over the old. The producer invests only hundreds instead of thousands of dollars on his hunches, and new writers are constantly being introduced into the studios.

From the author's point of view the plan is just as acceptable. According to I. A. R. Wylie, who was brought to Radio Pictures studios when Joseph Schnitzer optioned her "Last Virtue," collaboration with scenarists and supervisors generally results in an entirely new story, which the studio duly purchases, leaving the writer with six weeks' salary and the right to sell the originally optioned story again.

Interference with the Screen

Should Political Critics be Placated?

(By Our German Correspondent, Fritz Mann.)

The issue of the Tiffany picture "Mamba" in Spain has caused the German Foreign Office in Barcelona to take action. The picture, it is argued, betrays a pronounced anti-German tendency. It is believed that the picture, which is shown in no other country of Europe, will be prohibited in Spain in consequence of the German remonstrance.

How other countries insulted by films react is shown by the following case.

Recently, it is said, a colonel of the French Foreign Legion, who was by chance in Paris, remonstrated with the manager of the Paramount Theatre and urged a cut in some parts of the picture "Morocco" (the Marlene Dietrich film), which deals with a higher officer of the French Foreign Legion. The next evening the picture did not include the pieces objected to. It is a tribute to the sincere desire of the Paramount management to try to avoid causing offence, but, as a general principle, can the industry afford to placate critics in this way?

Italian-American Production Pact

In Berlin it is reported that an arrangement between Luce (the Italian semi-official film concern) and the American Fox concern has beeu carried through. The agreement provides for an Italian-American collaboration in film production in Rome. On the base of a royal decree, 10,000,000 lire have been granted to the Luce for enlargement of the Roman studios. At present the agreement between Luce and Fox concerns collaboration mainly for news reel service. Later on, collaboration in the field of featured film production is to take place.

Paramount-Emelka?

A third interesting collaboration combine is the booking contract between Emelka and Paramount. The former concern has taken over all Paramount pictures issued in Germany for their theatres. It is said that behind this contract lies more than a mere booking agreement.

SPEAKING PERSONALLY

Jack Todd, until recently Manchester branch manager of Metro-Goldwyn-Mayer, has been appointed Fox branch manager at Newcastle - on - Tyne, and took up his duties there on Monday. R. Sutton Dawes, Fox sales manager, is going to Newcastle to introduce Mr. Todd to the exhibitors there. Mr. Todd started his business life with Weisker Bros. in 1910 at Liverpool, and in 1913 left to join the Liverpool branch of Pathé Frères as assistant manager. In December, 1913, he was promoted to branch manager and was also given the task of supervising the Manchester branch. In April, 1915, he resigned to open up business on his own account, but gave this up in July, 1916, in order to join the Army. In January, 1919, he returned to Weisker Bros. as Manchester branch manager, and continued in this position after the amalgamation with Metro-Goldwyn-Mayer.



Jack Todd

L. H. Fife, who was at Newcastle, will now look after the Fox interests in the Notts and Derby territory.

George Woodman, who has been appointed manager at the reopened Alexandra Theatre, Stoke Newington Road, N.16, is by no means a stranger to North London, for amongst other posts held by him in that area was the managership of the Capitol, Winchmore Hill, which he opened. With over 20 years' experience in the trade, he is also very well known on provincial circles, having held managerial posts at the Capitol, Upminster; the Palace, Birmingham; the Electric Cinema, Sheffield; and the Scala, Worcester. A keen showman and one who is quick to seize upon the topical angle for exploitation, he will no doubt find ample scope at his new theatre to try out a few original box-office ideas.

Leonard Bodlender is resigning his position from the Leeds branch of W. & F., with whom he has been connected for some years. THE BIOSCOPE understands that there is a possibility of his acceptance of another important position in the near future.

D. S. Pratt, E.R.P.I.'s chief of music rights, who is over here to review the European copyright situation, has crossed to Paris for a short conference with the French distributors. He is accompanied by K. Lockhart-Smith and L. F. Crockford, E.R.P.I.'s music rights representatives on this side.

A. T. Gower, who has been assistant manager at the Astoria Dance Saloon, has been appointed to the management of the West End Dance Hall, Birmingham, upon the hall opening for its autumn session.

James Donovan has succeeded A. Pearson as chief operator at the Palace Theatre, Bordesley, upon the latter leaving for the Mayfair Cinema. He is a well-seasoned member of the trade, and prior to his present appointment was second in command at the Aston Cross Picture House, Birmingham.

A. J. Matthews, for some time past in charge at the Globe Cinema, Clapham Junction, S.W., has been transferred in a similar capacity to the Grand, Clapham Junction, consequent upon that theatre being acquired by Monica Cinemas, Ltd., of which M. Mistlin is managing director. Manager Matthews has 30 years' London experience both in the trade and on the legitimate stage. He first entered the amusement world as theatre "call boy." Prior to taking over the Globe he was for five years in charge at the Broadway Cinema, Deptford, and built up a big reputation for stage presentations, in which, incidentally, he often took a leading role.

W. Beacon, general manager of the Piccadilly Picture Theatre, Manchester, is on the sick list, and, we are glad to learn, is making satisfactory progress towards convalescence.

A. Pearson, late chief operator at the Palace, Bordesley, Birmingham, has been appointed to the charge of the operating department of the new Mayfair Cinema, which opened to the public on Sunday evening last.

Leonard H. Fife, who has been Northern branch manager for Fox in Newcastle during the past two years, has been transferred to the firm's Birmingham branch. He was very popular in the North, which he leaves with the best wishes of his many friends. He is succeeded by J. Todd, who has been managing the Manchester branch of M.-G.-M.

C. R. Young, who has been appointed to the general management of the new Paramount Theatre, Newcastle, has seen considerable service with the Paramount Company, having been connected with the management of every hall controlled by them in this country. The Newcastle Paramount is the thirteenth hall to come under his supervision, and he has already made hosts of friends since his advent on Tyneside.

B. G. Calver, of Western Electric, while staying in Nottingham last week in connection with the opening of the new Tudor Cinema, West Bridgford, was involved in an exciting attempt at car theft. Seeing two men attempting to make off with a car parked by the roadside, he boarded it, jammed the brakes on, and fetched a policeman. The would-be car thieves in the meantime made their escape.

Tom Wright, President of the Notts and Derbyshire Branch of the C.E.A., has been unanimously selected by both the Conservative and Liberal Associations in Bridge Ward, Nottingham, as independent anti-labour candidate for the Nottingham City Council next November. In addition to his cinema activities he owns both the Goldsmith Street and Regent Hall Theatres, Nottingham, is a director of the Palais de Danse and of the Notts County Football Club, and a member of the Nottingham Rotary Club.

Jack Evans, for some time second in charge of operating at the Metropole, Snow Hill, Birmingham, has been appointed to a similar position at the Palace, Bordesley, in succession to H. Baker.

J. T. Evans has been appointed chief operator at the Palace Cinema, Wednesbury, in succession to A. Cumber. He has had many years' experience in the trade, and prior to joining the Palace staff was with the Rialto Theatre Company at Wednesbury.

John Griffiths, well-known Merseyside projectionist, has been appointed chief projectionist and electrician at the Victoria Cinema, Cambridge. Mr. Griffiths has been at the new house some weeks getting acquainted with the handling of the technical plant. He is a member of the American Society of Motion Picture Engineers and has had a long experience as a projectionist. He was at one time at the Plaza, Liverpool, and the Empire Super Cinema, Rotherham.



John Griffiths

Frank Clifford, for the past five years manager at the Majestic, Wath-on-Dearne, has resigned his position and leaves shortly for Romford, Essex. Before joining the Majestic staff, Mr. Clifford held an appointment as special representative for a cinema trade journal in the Midlands. He is a talented vocalist and, together with his wife (Miss Beryl Winter), was formerly associated with the D'Oyly Carte Opera Company.

Miss Gladys Melton, a popular member of the staff at the Swinton Picture House, Yorks, was married last Thursday. After the show on Wednesday evening, Manager G. Whitfield, on behalf of the directors and staff, presented Miss Melton with an oak chiming clock. He spoke highly of her valued work during the last two years. Messrs. P. West, L. Millwood and R. Porter Brown tendered congratulations and good wishes of her colleagues.

Harry Borrill, one of the most popular trade technicians in the Doncaster district, has established himself in business on his own account as an electrical engineer and power contractor. He is at present carrying out the wiring of certain houses under contract with Western Electric. Mr. Borrill went to Doncaster from Grimsby as stage manager at the Palace on its opening in 1911, undertaking the duties of senior projectionist on its conversion to a cinema in 1922.

Fred Charles Finch, manager of the Alexandra Theatre, Birmingham, was this week married to Miss Maisie Weldon, daughter of the well-known comedian. The ceremony took place at the Birmingham Registry Office, and Leon Salberg, proprietor of the theatre, gave away the bride. A reception was held at the Midland Hotel. The honeymoon is to be spent in Paris and Dinard.

F. Whittaker has been appointed chief operator of the Regal Cinema, Leamington. He has been associated with the trade for the past 17 years and is well known in the Spa town, being prior to his present appointment associated with the Bedford Street Cinema, Leamington.

Elmslie Cox has been appointed engineer in charge of the engine room and operating department of the Regal Cinema, Leamington, which opened to the public on Monday last. E. Cox has been associated with the Bath Cinema Co. for a considerable time, having held a similar position at their other house.

"Bioscope" Readers' Forum

Open Platform To All in the Trade

READERS of The Bioscope have frequently expressed a desire for the recommencement of our "Readers' Forum," for many years an interesting feature of this journal.

The Editor will be pleased, therefore, to receive from any member of the film industry, or anyone actively interested in its welfare, contributions, however controversial, to this feature.

All letters intended for publication MUST be accompanied by the name and address of the writer and, unless expressly requested to withhold, the Editor will consider himself at liberty to publish names and addresses. If requested, however, a pseudonym only will be used, and the name and address will be treated in strict confidence. Letters should be reasonably brief and, if possible, confined to one specific subject.

WANTED, PROOF FROM THE RENTERS!

TO THE EDITOR,
THE BIOSCOPE.

Dear Sir,

I should be very pleased if through the medium of The Bioscope any assistance could be given to the burning question of the day for exhibitors, namely, Film Rentals.

Over two years ago one might have expected the justification for asking for percentages, but why on earth these should continue I do not know. For instance, many short subjects have tumbled down in their prices and are now very little above the film hire in silent days, but the percentage terms for features still remain the same.

In order that exhibitors may feel more satisfied that these percentage terms are necessary, could not there be some method of finding out what is the actual difference between the costs of production of talking pictures as against those of silent pictures?

If this information were forthcoming through a reliable source and a substantial increase in the cost of making these pictures was shown, then it would help to remove a lot of doubt that must be at the back of the minds of many exhibitors throughout the country.

Furthermore, we are being offered to-day pictures at flat rentals by certain renters. These are increasing daily and in some cases, also, we are obtaining full programmes on the percentage basis, all going to show the tendency that prices of film rentals must come down, but, nevertheless, the lowering of these terms is so frightfully slow that it is a very great hardship on the exhibitor.

It has taken time for exhibitors in general to find their feet in this mechanical show world of ours to-day, but surely these conditions cannot possibly continue for any length of time. All we are told is that the cost of production is so much more; we have not seen anything yet to substantiate this, and I for one would feel more satisfied if proof were forthcoming.

As I have said previously, I could thoroughly understand it and appreciate matters just over two years ago, but to-day things should have righted themselves and the exhibitor receive more consideration.

Yours faithfully,
R. P. Rutherford,
(*General Manager*).

Queen's Picture House,
Poulton Road,
Wallasey,
September 7, 1931.

THAT "STIFF UPPER LIP"

TO THE EDITOR
THE BIOSCOPE.

Your article of September 9th, "Keeping a Stiff Upper Lip," like all sloganary advice, is futile when the odds are reviewed as in the case of Cinema Theatre Building.

Many independents have been keeping a stiff upper lip for so long that it is so out of all proportion to the rest of their physiognomy that they can't grow hair on it; they look almost like William S. Hart, making one feel like predicting the possibility in time of being able to post a twelve-sheet and two double crowns on it.

The Capital that is already invested is due for consideration and protection, and the only way that exhibitors can get it is through the Town Planning Scheme. This would give the British investing public confidence to put up the money for the development of existing properties to keep in step with the Public demand.

I do not agree with your statement that "Cinema building programmes in hand are designed to effect co-ordination of small uneconomic theatres into large and more economic undertakings." "Elimination" should be substituted for the word "co-ordination." This will apply to many present economic theatres unless we use Courage and Vision in co-ordinating ourselves, instead of leaving it for others, who may have another interpretation for the word, to do for us.

Yours faithfully,
Jack Prendergast
(*General Manager*).

Rialto Cinema,
York,
September 11, 1931.

A STILL RAMP?

TO THE EDITOR,
THE BIOSCOPE.

Dear Sir,

It might save other organisations both time and money if they were warned against an individual claiming to represent the *Southern Daily Echo*, the *Portsmouth Evening News* and the *Cape Argus*.

His method is to secure either stills or theatre tickets or both, and when successful in obtaining the former to offer them for sale to newspapers or periodicals.

Being challenged by this department as to his credentials, after we had complaints from Fleet Street concerning attempts to obtain payment of publication fees for stills, he promised to return with proof of his newspaper connections and declared that he would then demand an apology.

Reference to newspapers mentioned has elicited the fact that he is not in any way in their employ, nor has he since been near this office.

Yours faithfully,
p.p. Radio Pictures, Ltd.,
J. D. Griggs,
(*Press Representative*).

P.S.—Letters from papers mentioned repudiating this man are on our files and can be seen if necessary.

2-4, *Dean Street,*
London, W.1
September 11, 1931.

TO THE EDITOR,
THE BIOSCOPE.

Dear Sir,

My theatre is already paying more in entertainments tax to the Government than in dividends to shareholders, and now that the duty is to be increased it has become more manifest than ever that the cinema is considered by the politicians to be fair game.

Mr. Snowden's Budget has inspired a great deal of pessimism, and I can see investors fighting shy of participating in the fortunes of this industry, with all its possibilities and world-wide ramifications. This incubus of taxation will stifle enterprise, cut down the profits of halls that are paying a reasonable dividend, thrust a loss on those that are merely paying their way, and close down theatres that to-day might have a fighting chance of success.

My only purpose in writing to you, Mr. Editor, is to suggest that the trade Press might be a little more vociferous in giving expression to the difficulties and problems of those exhibitors whose voice is rarely heard at trade meetings.

Yours faithfully,
G. G. G.

Manchester.

Very well, this page of The Bioscope *is "wide open" to anyone in the trade to express whatever they may feel on matters affecting the industry, but names. Signed contributions, we feel, are evidence of interest—plus courage.*—Editor.

FOR THE SURVIVING 100

TO THE EDITOR,
THE BIOSCOPE.

Dear Sir,

As this year's President of the Veterans of Kinematography, I have often thought how little notice has been taken of our body of pioneers and early workers in the cinema industry, many of whom did such yeoman work in the early days. In many instances they lost all the money they put into exhibiting, when the public was uneducated to the wonders of the moving pictures.

I have also often thought that a very nice way of reorganising the vast services rendered by the Veterans to the industry would be for every picture theatre in the country to allow free admission to any genuine Veteran wearing the Veteran's badge and showing proof of his credentials.

I am sure, knowing many of the directors of the larger circuits as I do, they would be whole-hearted in the suggestion, and oftentimes it would give extreme pleasure to some of our members to have the honour of being recognised in this way.

There are only now about 100 Veterans left whose record comes up to the datum line, and whose records have been thoroughly vouched for, so that it would not be a great deal to ask.

But for the work done by this fast diminishing band of men, the industry would not be where it is to-day.

Yours faithfully,
W. Day, F.R.P.S., F.R.S.A.
(*President of the Veterans of Kinematography*, 1931).

19, *Lisle Street,*
London, W.C.
September 14, 1931.

BOX OFFICE FILM REVIEWS

Sound and Dialogue Subjects

"The Ruling Voice"

(*Vitaphone Sound on Disc.*)

Offered by: *F.N.P.* **Directed by**: *Rowland W. Lee.* **Length**: 6,594 *feet.* **Release date**: *March 7, 1932.* **Certificate**: *A.* **Type**: *Crook melodrama.* **Cast**: *Walter Huston, Loretta Young, Doris Kenyon, David Manners, John Halliday, Dudley Digges, Willard Robertson.*

IN BRIEF: **A powerfully acted story in which an organisation under the leadership of a ruthless head levies "protection" money on the various trade concerns. The homecoming of his daughter, who revolts at his mode of life, tends to undermine the leader's set purpose. At the risk of losing her he eventually gives up, but is murdered at the hands of a former victim. Occasional gripping realism, some big thrills and strong human interest.**

Suitability: Excellent general booking.

Selling Angles: Huston's polished portrayal, the story, big-scale wreckings.

Plot: Exhibiting an outwardly pleasant personality, Jack Bannister is in reality the leader of a sinister organisation which thrives on a system of blackmail by levying a "service" charge on the town's business concerns. Refusal to pay means ruthless destruction. A big milk combine decides to fight Bannister and his gang, and immediately after the opening of hostilities Bannister's daughter, Gloria, arrives home from France, where she has spent a number of years completing her education. Anxious to marry the boy who has accompanied her, she presses her father for an explanation of his means of livelihood, and on learning it decides to leave home. Bannister arranges for Mary Stanton, an attractive widow, to employ Gloria as tutor to her boy. Mary Stanton is in league with Bannister's enemies, but she, out of love for Gloria, warns him that the girl is to be kidnapped unless he calls off the milk war. Faced with such an alternative, he chooses the latter, and a dramatic duel of words ensues between him and his colleagues. In this he proves triumphant, but short life is vouchsafed him in sheltered surroundings, for at the instigation of his erstwhile second-in-command he dies at the hands of a victim of his earlier ruthlessness.

Comment: The story, which presents quite a refreshing phase of racketeer domination, provides a study of a magnetic personality, something extraordinary in the way of big thrills, and a poignancy of situation which has seldom been excelled. It is questionable whether Rowland Lee, in his direction of the arch conspirator, has not at times erred on the side of flippancy, and in consequence detracted somewhat from the story's credulity. Too little is seen of the man who, we are to understand, is ready to snatch youngsters from their parents to attain his end, but rather the man who, when not cracking a joke, is terrified at the consequences that the thing of his own creation can bring about. This apart, and the fact that the opening is rather involved, this is a film which must attract everyone by the quality of the varying situations. A clever insight into the man's mentality is that in which he reveals his knowledge of the widow's part in the war, and his subtle move to prevail on her to employ his daughter so that he may be able, at any moment, to lay his hand on her son. It undoubtedly abounds in tense situations, his attempts to break adrift from his associates at the dictates of his daughter, and especially the final interview with the victim who, up to this time, has only heard his voice. His intuition of the man's knowledge and his endeavour to baulk the issue by refusing to speak is suspense at its best. His affection for his daughter and interest in her coming marriage is genuinely moving, and while investing the character with a maximum of sympathy, creates a pathos which few will be able to resist.

Acting: In his more forceful moments we see Walter Huston as Bannister at his best, though at no time does he fail to rivet one's attention. His portrayal of a character of many moods is a testimony to his histrionic ability. Loretta Young is pleasing as Gloria, and Doris Kenyon most effective as the attractive widow. Dudley Digges gives a polished performance as Bannister's right-hand man. A clever study is that of Willard Robertson as the hunted victim of the organisation and the eventual avenger of the people.

Production: Well-mounted interiors include the headquarters of the gang, the beautifully appointed home of the man and equally luxurious apartments of the widow. Some amazing smashes of lorries, one of which topples over a high bridge on to a passing train, are brilliantly conceived.

Sound: Excellent in all departments.

"The Brat"

(*Western Electric Sound on Film.*)

Offered by: *Fox.* **Directed by**: *John Ford.* **Length**: 5,936 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Comedy drama, from the play by Maude Fulton.* **Cast**: *Sally O'Neil, Allan Dinehart, Frank Albertson, Albert Gran, Farrell Macdonald, William Collier, Senr.*

IN BRIEF: **Improbable story of a wealthy novelist taking a low-class girl from a police court to his mansion for the sake of copy. Much comedy. Unconvincing impersonation by star. Lavish production.**

Suitability: Good entertainment for the masses.

Selling Angles: The story's interest, night court scenes, and amusing character studies.

Plot: At a police court, Forester, a novelist, sits on the bench with his friend the magistrate when a girl is charged for eating a meal at a restaurant without money to pay for it. The writer offers to care for her, and takes her to the country mansion where he lives with his mother and scapegrace brother. The girl soon adapts herself to her surroundings and the author of "The Restless Virgin" soon grows to love her in a selfish half-hearted way. But his ne'er-do-well brother, who frequently arrives home drunk, does so in reality. Forced to choose between the pair she decides she feels gratitude towards the author, but love for his brother. They marry and start for a ranch which he owns in the West.

Comment: There is much in this picture to amuse, in fact comedy predominates over the more serious issues. But some of it seems superfluous and has little to do with the story's development. Much footage is devoted to the police court proceedings, and there are some funny (also pathetic) characters introduced. Afterwards the scapegoat's drunkenness and the butler's attempts in the bath room to effect an ice-cure gets many laughs. There are no ardent love scenes, though the author kisses the girl in a matter-of-fact way. Two young ladies are stopping at the mansion with the avowed intention of securing the author for a husband, but this matter does not become prominent, except that it leads to a strenuous fight between one of them and "The Brat" when the two girls rend each other's garments.

Acting: Sally O'Neil has a big part, and as "The Brat," is the personification of impudence, in fact her self-reliance checks sympathy. The assumption of a low-class voice is only moderately successful. Allan Dinehart plays the author, making him not only a selfish egoist, disclaiming all responsibility for the girl after he has finished his book, but a schemer anxious to prevent his brother taking possession of his ranch. Frank Albertson plays the young brother, and there is some excellent acting in small parts by Albert Gran; William Collier, Senr., and Farrell Macdonald.

Production: After the police court scenes action takes place in and around a luxurious mansion.

Sound: The voices are of varying quality.

"Her Dilemma"

(*Western Electric Sound on Film.*)

Offered by: *Paramount.* **Directed by**: *David Hurton and Dudley Murphy.* **Length**: 6,690 *feet.* **Release Date**: *March 31, 1932.* **Certificate**: *A.* **Type**: *Drama.* **Cast**: *Sylvia Sidney, Phillips Holmes, Norman Foster, Claudia Dell.*

IN BRIEF: **Enthralling story of college and early married life, with revelation of seduction. Fine emotional acting by Sylvia Sydney.**

Suitability: An excellent programme picture.

Selling Angles: Student's love affairs, motor accident, college expulsions, and strong situations towards the close.

Plot: The appearance of pretty and fascinating Pat at college delights the male members of the fraternity. Two especially, Dan and Hal, become her admirers and the girls' room mate grows jealous, for she loves Dan herself. To smooth matters over he takes her for a ride and injures a street cop. Through a vanity bag the girl is traced, but she does not give away her companion. Her expulsion follows. Dan makes ardent love to Pat and misconduct occurs. Immediately afterwards his guilt in the car smash affair is proved, and he also is expelled. He leaves without a parting from the girl he really loves. Hal, now that his rival is out of the way, proposes. Before Pat accepts him she writes a confession. This is burnt by her one-time room mate. The marriage takes place. Three years after Dan returns still loving Pat. The exultant Hal invites him to meet his wife. An embarrassing scene ensues, for the relations between the couple are made clear. After much vacillation Pat goes with the father of her child.

Comment: The directors are to be congratulated on constructing a fine holding story, though a condensation of the early college scenes might be advantageous. Sympathy is concentrated on the heroine, for as she marries under the conviction that her husband knows of the affair with Dan she cannot be accused of deceit. It is a pity that towards the close a child interest is briefly introduced; the little illegitimate boy toddling into the house of the man not his father as though at home. Here he really encounters his father just returned from South America, and some puerile conversation takes place. However, the incident is certain to make a strong feminine appeal, the child being charming. Curiously the scenes are often linked together by pages from the girl's diary. These are plentiful in the early part, but towards the close are dropped. Needless to say, the human interest throughout enchains the spectator's attention.

Acting: Sylvia Sidney, endowed with a fascinating personality, gives a fine performance as the heroine and at certain stages shows emotional power. Phillips Holmes does well in a difficult part, Dan's disposition being selfish and cowardly. Norman Foster is not so prominent, but has some excellent scenes. There is much good support.

Production: The picture is artistically staged. There are some beautiful snow scenes.

Sound: The recording may be pronounced perfect.

"The Night Angel"

(*Western Electric Sound on Film.*)

Offered by: *Paramount.* **Directed by**: *Edmund Goulding.* **Length**: 6,401 *feet.* **Release Date**: *March 21, 1932.* **Certificate**: *A.* **Type**: *Romantic drama.* **Cast**: *Nancy Carroll, Fredric March, Phoebe Foster, Alison Skipworth, Alan Hale.*

IN BRIEF: **Artificial story of a public prosecutor who becomes infatuated with the pretty daughter of the proprietress of a notorious saloon, his eventual arrest for killing the man who acts as her protector, and his acquittal through the girl's timely intervention. Excellent atmosphere,**

and production qualities generally make the most of a rather artificial situation.

Suitability: A good popular house offering with definite feminine appeal.

Selling Angles: Cast, strong love interest.

Plot: Rudek Berkem, public prosecutor of Prague, obtains a conviction against Countess Martini, proprietress of a rowdy café, and an order for her young daughter Yula, in the absence of her guardian, to be taken to a reformatory. Berken finds himself passionately in love with Yula and has her sent to a convent, where he endeavours to win her affections, but the unexpected release of her mother sees her escape and return to the old haunts. Berken visits the café and is made a fool of by the Countess's strong man attendant, a suitor of Yula's, who drugged his wine and perched him on a statue in a busy part of the town. From this predicament he is rescued by Yula, and later kills the strong man who interferes with her. He is tried for murder, but lives to share Yula's love after she has given false evidence and declared he acted in self-defence.

Comment: To the more sophisticated patron this must appeal as a novelettish type of story without one really worth while character. Allowing that even a public prosecutor is but human and subject to affairs of the heart, it is inconceivable that one in his position would make such a fool of himself as the one depicted here. The simple trick of which he is the victim is an unlikely one under the circumstances. Nor does Goulding's direction tend to invest the character with any degree of sympathy. The affairs of the café, governed by an impertinent and brazen old woman, strike a lively note and interest quickens with the fight between the two men and the spectacularly arranged murder. An ending, bound to make a great appeal is that in which the man's fiancee, realising the greater claims of the little spitfire who has brought about her release, brings the two together and fades out of the picture.

Acting: Nancy Carroll gives an excellent interpretation in the role of Yula. March is not happily cast as Berkem, and it must be confessed that his remarkable talents are rather wasted. With such previous performances to his credit his showing here of the insipid lover will not be appreciated by his admirers. Alison Skipworth is extremely good as the Countess and Alan Hale makes a most efficient strong man.

Production: The atmosphere of the country is admirably conveyed, and the settings, both of humble interiors and the more lavish apartments are splendidly mounted.

Sound: This is first rate.

"Warsaw"

(Sound on Disc.)

Offered by: *Geoffrey Benstead.* **Length:** 8,000 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Type:** *Crook drama.* **Cast:** *Betty Amann and M. Stamborski.*

IN BRIEF: A rather unpleasant story of an elderly bank cashier's infatuation for a girl who acts as decoy for a gang of thieves who hope, through him, to gain knowledge enabling them to make a big haul. Spun out to inordinate length, the film has distinct possibilities in story development and the excellent acting in the stellar role. Fair synchronised music score and brief dialogue interlude.

Suitability: If suitably cut should make a good average popular house booking.

Selling Angles: Story, acting.

Plot: Singer, cashier in a bank for a number of years, is overwhelmed when promoted to the post of head cashier, and on his way home purchases a bird for his small son. The girl who serves him is decidedly attractive and repeated visits to the shop eventually sees Singer prevailing on the girl to walk out with him. Unknown to him she is working with her fiance, chief of a gang of safe-breakers, who want first-hand information regarding the expected arrival at the bank of a big supply of cash. The girl, however, reckons without the influence of Singer with whom she falls in love and he, in desperation, determines to steal the money himself and flee the country with her. Having stolen the notes he is confronted by the girl's fiance, and in the ensuing fight the bundle of notes are mislaid and Singer discovers the part the girl has played in bringing about his downfall. He wanders about half demented while the thieves, thinking the money is still in the bank, make an attempt to acquire it. They are arrested though not before the girl has paid with her life for her treachery. Their arrest clears Singer, and after recovering his health, his job is restored to him.

Comment: The quite clever way in which the plot works itself out stamps it as worth while screen material, though this cannot compensate for woefully slow development. The director has provided some clever touches in revealing the true character of this old *roue*, but he has taken far too long in doing it with the result that early events need drastic cutting. This is again most noticeable in the scenes depicting a carousal in a questionable club, the story being constantly held up to permit the band to give a musical selection. Though the character of the quite elderly man lacks sympathy, it is one which offers strong human appeal in the terrible plight in which the man finds himself after succumbing to the girl's advances. His apparent innocence of any complicity in the theft of the notes, a statement of affairs which hinges on a kick by one of the combatants during a most desperate fight, is arrived at with the utmost conviction.

Acting: Stamborski gives a splendid performance as Singer, at first the pompous cashier, elated with added weight of responsibility, then the ardent lover and deceitful husband, and finally the terror-stricken dupe afraid almost of his own shadow. Betty Amann adequately fills the role of the girl and others give good support.

Production: Much of the interior work is on the sombre side so usual in films of Russian origin. Those of the cafe are effective, and some charming exteriors are included.

Sound: The musical score is on the whole good. There is an absence of dialogue except in one brief scene, and then it is unreal and could, with advantage, be omitted.

"Up for the Cup"

(R.C.A. on Film.)

Offered by: *W. and F.* **Directed by:** *Jack Raymond.* **Length:** 6,870 *feet.* **Certificate:** *U.* **Release Date:** *January 11, 1932.* **Type:** *Comedy.* **Cast:** *Sydney Howard, Joan Wyndham, Stanley Kirk, Sam Livesey, Moore Marriott.*

IN BRIEF: The adventures of a seemingly unsophisticated Yorkshireman paying his first visit to London in company with his sweetheart, to see the Wembley Football Cup Final. Amusing series of humorous situations, exploited for all they are worth by a very popular comedian, are certain of their appeal to the average audience. Humour of a popular kind, with some excellent pictures of a Cup Final, should make this film a certain success.

Suitability: Strong attraction for the average spectator, with particular appeal to the northern provinces.

Selling Angles: The title; the performance of Sydney Howard; the football interest; realistic glimpses of London life.

Plot: John Willie, a typical Yorkshireman, comes up to London with his sweetheart Mary to see the Cup Final played at Wembley. He is robbed of his tickets, his money and his sweetheart, but though he fails to see the football match he returns home in triumph with his sweetheart and a handsome fortune which comes of a new weaving loom invention on which he has worked at home, and which he reads in the Cup Final edition has been bought by a big Yorkshire mill.

Comment: Though strictly speaking this film cannot be said to have any plot at all, there can be no doubt that it will provide welcome entertainment in every part of the country, perhaps more especially in the northern industrial centres. It is based on the old fairy tales where the fool of the family, by simplicity and good luck, attains the wealth and happiness denied to his brothers of greater intelligence. And the old fairy tales were founded on this truth that in order to gain universal affection it is better to be lucky and funny than clever. Though the author tries to persuade us that John Willie Entwistle has the brains to improve on the inventions of Arkwright and his successors one realises that this is merely a means to ensure a comfortable future for a comedian who has deserved reward for having provided an hour's amusement by the incomparable way in which he puts over gags both ancient and modern. John Willie is not a typical Yorkshireman as Jess Oakroyd is, but he is a typical low comedian, and as such will assure the success of "Up for the Cup."

Acting: It does not matter in the least that Sydney Howard as John Willie looks as old as his mother and twice as old as his sweetheart, for John Willie is not a character but a comedian. Therefore Sydney Howard is perfectly suited, for he is a comedian to his finger tips and gets every ounce out of the part. Every moment he is on the screen he is working up to or getting a laugh much in the way of an accomplished raconteur with an unending succession of funny stories. Faithfully keen character studies are given by Sam Livesey and Moore Marriott, but the rest of the cast is hardly deserving of special compliments.

Production: Some time is wasted at the beginning on the "atmosphere" of an industrial town in the past days of clogs and shawls, but the subsequent scenes are all adequate and the football sequences quite excellent.

Sound: The recording is good on the whole, favouring those members of the cast who show most experience in voice production.

"The Big Gamble"

(R.C.A. on Film.)

Offered by: *P.D.C.* **Directed by:** *Fred Niblo.* **Length:** 5,408 *feet.* **Certificate:** *A.* **Release Date:** *Not fixed.* **Type:** *Drama.* **Cast:** *Bill Boyd, Dorothy Sebastian, Warner Oland, James Gleason, Zasu Pitts, Wm. Collier, Jnr.*

IN BRIEF: Gripping story of a man who, in order to pay his debts, allows himself to be insured for a large sum with the understanding that he is to die a year after, and the manner in which he escapes his fate. A story of strong interest with skilful admixtures of comedy and drama. Exceptionally well played and directed.

Suitability: Strong attraction for any house.

Selling Angles: The star values, the strong story, the clever comedy.

Plot: Alan Beckwith, being at the end of his resources and heavily in debt to a certain Adam North, is on the point of suicide. North offers to finance him for a year if he will postpone his death for that period and consent to be insured for a large amount of money. Alan agrees, but North imposes another condition. Alan must go through a form of marriage in order that his widow can collect the insurance money and North's name will not appear at all in the affair.

The wife is provided and, as may be imagined, within a few months she and Alan are very much in love with each other. The question as to how Alan is to retain his life and pay off his obligations to North provides a story of great interest with a thrilling climax.

Comment: This is a story which, if not entirely original, is treated from a fresh angle, and though the end may be guessed at, the methods by which the satisfactory ending is to be obtained are by no means obvious until the climax. The astute spectator will at once take comfort from the fact that one of the villain's myrmidons, detailed to shadow the hero, is a man of infinite humour, and it is an excepted melodramatic fact that your true comedian, especially when married to a comely wife, is invariably on the side of virtue and therefore may be relied upon in the last desperate moment. In this case familiar dramatic ingredients have been so adroitly used as to provide a film of more than ordinary interest which may be booked for any class of audience.

Acting: The acting throughout is of a very high standard. Bill Boyd has never been better suited, and his air of simple sincerity engages

sympathy, while it partly explains the mess he has made of his own affairs. Dorothy Sebastian is pleasing as the young wife, and Warner Oland duly sinister and remorseless as North. The comedy is safe in the hands of James Gleason and Zasu Pitts, who have all the best lines to say and put them off with unerring effect.

Production: The settings are adequate in every particular, and the climax when the hero and the police set out in chase of a car in which a boy is being taken off for execution by a gang of gunmen, leads up to a sensational railway smash.

Sound: The recording is consistently good.

"Lady From Nowhere"

(*R.C.A. Sound on Film.*)

Offered by: *Butchers.* **Directed by**: *Richard Thorpe.* **Length**: 6,297 *feet.* **Release Date**: *November* 23, 1932. **Certificate**: *U.* **Type**: *Crook Melodrama.* **Cast**: *Alice Day, John Holland, Barbara Bedford, Phillips Smalley.*

IN BRIEF: **Conventional story of love and treachery. An energetic young detective commissioned to round up a gang of forgers falls in love with the girl who acts for them without knowing the extent of their nefarious work. Good photography and first rate recording.**

Suitability: A film with definite popular appeal.

Selling Angles: Story, love interest.

Plot: Called upon to save a young girl from the consequences of a shooting affray, a young detective consents and proceeds to fall in love with her. This is, however, part of the plan laid down by those employing her, a gang of crooks who have so far evaded arrest. After a time she returns his affection without knowing his real identity. The mysterious members of the gang are one by one caught in the net cast by the detective until, with the two left, his life is in real danger, from which he is saved by the girl's timely intervention. When attempting to arrest the chief he is badly injured, but we leave him with excellent prospects of a happy future with the girl.

Comment: On the lines of the earlier type of melodrama, this film offers plenty of material to suit popular taste. The end is, of course, a foregone conclusion, though the director has introduced sufficient variety of incident to sustain interest. The plot, not altogether convincing, is somewhat involved, and in the early stages not too clear, particularly with regard to the chief's activities and the reason for his domination over the girl. Mysterious movements and meetings of the conspirators, and the dog-like devotion of the half-crazed individual who attempts the detective's life towards his master all add a touch of colour, and there is little doubt that this triumph of virtue over vice will meet with a considerable welcome.

Acting: John Holland is sufficiently handsome and proves a capable player in the role of the detective. The part of the girl is fairly well played by Alice Day, though she never reveals the strength of character the part demands. Others give good support.

Production: The interiors are many and all are adequately mounted for story needs.

Sound: Excellent in every respect.

"My Friend—The King"

(*R.C.A. Sound on Film*)

Offered by: *Fox.* **Directed by**: *Michael Powell.* **Length**: 4,243 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Type**: *Comedy drama.* **Story and Dialogue by**: *Jefferson Farleon.* **Cast**: *Jerry Verno, Robert Holmes, Eric Pavitt, Phyllis Loring.*

IN BRIEF: **Rather fantastic story of the attempted abduction of an exiled boy king. Somewhat spasmodic development, with knockabout chases and farcical action.**

Suitability: Appeal limited to popular audiences.

Selling Angles: Jerry Verno's amusing impersonation of a Cockney taximan. Rapid action. Pleasant English rural scenery.

Plot: While Jim is taking a fare to an outlying suburb he finds he is followed. His passenger is shot, but escapes. The two pursuers direct the bewildered driver to a mansion. Here he encounters a small, well-dressed boy, whom showily attired servants address as "Your Majesty." He takes a liking to Jim, who decides he is at a lunatic asylum. The youngster proves to be heir to a throne and an attempt to kidnap him is made by the two men who pursued the car. Through the vigilance of Jim, their knavery is exposed and, after an exciting time, the little monarch rescued.

Comment: Though this story is plentifully decorated with incidents, decidedly funny in themselves, it is unfolded too jerkily. The amusing impersonation of the taxi-driver by Jerry Verno sustains a certain interest A certain amount of feminality is introduced, for a girl at the mansion makes unblushing advances to Jim so that she may discover the plans of the two men. Towards the close there is plenty of high-speed action when the taximan, disguised as a woman, succeeds in deceiving the chief villain, who is in love with the girl. A better vehicle should have been devised for a comedian of such ability as Verno.

Acting: Jerry Verno is excellent in the opening reel, though at the conclusion is forced to degenerate to the ordinary knockabout comedian. The support is of varying quality. Eric Pavitt is pleasing as the boy king.

Production: In the early part action takes place on country roads, with pleasing scenery; afterwards at the mansion.

Sound: Recording is excellent.

"The Written Law"

(*Western Electric Sound on Film*)

Offered by: *Ideal.* **Directed and Written by**: *Reginal Fogwell.* **Length**: 7,119 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Matrimonial drama.* **Cast**: *Madeleine Carroll, Percy Marmont, Henry Hewitt.*

IN BRIEF: **Interesting story of prosperous surgeon whose wife is on the brink of elopement with false friend. Familiar developments, but some unusual incidents. Satisfactory impersonations. Pleasing production.**

Suitability: Average programme feature.

Selling Angles: Thrilling car smash, strong situations and enthralling climax.

Plot: The wife of a busy doctor, feeling herself neglected, encourages the advances of an old admirer. Her meditated elopement is arrested by a car accident to her husband, who, through it, is afflicted with blindness. While feeling she cannot leave him, she temporises with her lover. Sightless, the invalid's hearing becomes acute, and his suspicions are aroused. A surgeon performs an operation to the eyes with success, but arranges it shall be thought a failure. Seeing the state of affairs, the husband drugs, blindfolds and upbraids his false friend. Believing himself really blind, the man whines a confession. His flight is followed by the reunion of husband and wife.

Comment: Reginald Fogwell, who in this case is author as well as director, is to be congratulated on making an old theme interesting. The opening is on entirely conventional lines, with birthday party, unappreciated gift, dance with philanderer, called-away husband, etc. It is only later on that matters become dramatic and interest thoroughly aroused. The unhappy trio are discovered at an old-fashioned country house, the doctor in a state of convalescence. His suspicions create an excellent atmosphere of tense expectancy. Especially is this the case when he finds his wife has left her bed at night. A strong and rather unpleasing scene follows. The successful operation, connivance of the specialist and the tortured husband's watch on the unsuspecting couple leads to a gripping and unusual climax, which is heard but only partially seen.

Acting: Percy Marmont has a part for which he is admirably suited and makes an interesting figure of the doctor. On this character, of course, sympathy is concentrated throughout. Madeleine Carroll is excellent as the discontented wife and Barbara Barlow good in the small part of her candid friend. Henry Hewitt impersonates the tempter on convincing lines.

Production: The settings are a decided asset. Action takes place first at the doctor's mansion, but afterwards at a quaint old West of England house. Some delightful rural scenery is introduced.

Sound: All voices are delightfully distinct.

"To-day"

(*R.C.A. Sound on Film*)

Offered by: *Ideal.* **Directed by**: *Wm. Nigh.* **Length**: 6,177 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Type**: *Domestic drama.* **Cast**: *Conrad Nagel, Catherine Dale Owen.*

IN BRIEF: **A rather uneventful story of a hysterical wife's inability to share her husband's troubles consequent upon a big Wall Street crash. Slow development, culminating in unconvincing finale, in which the wife dreams she has been shot by husband. Polished portrayal in stellar role. First rate recording.**

Suitability: Fair average general booking which may appeal to feminine patrons.

Selling Angles: Nagel's performance, women's beautiful dresses.

Plot: A young and prosperous Wall Street financier, convinced of retaining his wife's affections and enlisting her help following his failure, is astounded at her hysterical outburst when he claims her jewellery to satisfy his creditors. Through the subtle influence of a woman companion, she re-enters the society circle and, unknown to her husband, who is struggling to make headway, incurs big dress bills. A new job as manager of a block of apartments, and during a daily round he finds that his wife is a frequent visitor to one of questionable repute. He gives her a final chance to throw in her lot with him, and on receiving a refusal, determines to shoot her. It is then, however, that she wakes to find the latter incident a terrible dream and that everything is all right between them.

Comment: Were it not for the tragic situation, perfectly portrayed, in which we find this unfortunate husband, the story would indeed fall rather flat. Development chiefly deals with repeated conversations of a childish nature between two impossible women, who are incapable of creating more than a passing interest and not the least sympathy. From the popular viewpoint, the humiliating position of the man's old father and mother, who have given their all to help him, and who have to put up with the insults of his wife, will prove eminently satisfactory, containing, as it does, well calculated pathos. The sudden revelation that it is all a dream after the husband's trying ordeal strikes us as a weak elimax, and one entirely lacking in conviction.

Acting: The acting of Conrad Nagel is the film's brightest spot, his preformance of the harassed, at times hopeful, and again revengeful husband, ranking with some of his best screen work. Catherine Dale Owen gives an inspired performance as the wife, while Sarah Padden and John Sullivan are appealing as the in-laws.

Production: The film is well mounted, providing adequate contrast between the man's home before and after his disastrous dealing. Exteriors are few and the photography good.

Sound: This is up to the best standards.

"The Fighting Test"

(*Phono-Kinema Sound on Film*)

Offered by: *Butchers*. **Directed by**: *Robert Horner*. **Length**: 4,893 *feet*. **Release Date**: *Not fixed*. **Certificate**: *U*. **Type**: *Western drama*. **Cast**: *Buffalo Bill, jun., Yakima Canutt, Joan Jaccard, Violet McKay, Jack Mower*.

IN BRIEF: **Good production of familiar story with spirited acting, thrilling disasters and brilliant horsemanship.**

Suitability: Excellent where the type is popular.

Selling Angles: The chases, love interest, fights, firing and stunts.

Plot: An attack is made on a pay-roll car and the money disappears. Buck Allen is warned by his pal Porter that he is suspected. After confiding the girl he loves to his friend's care, he absconds, but is hotly pursued, for a big reward is offered for his apprehension. Many hair-breadth escapes ensue, but he is captured and put in the town gaol. A garrulous ruffian causes him to think Porter knows more about the mysterious robbery than he admits. Ultimately, the treacherous man is caught with the money, and perishes in a car crash.

Comment: The unjustly suspected man of trusting disposition again does duty in this story, which is, of course, a serviceable vehicle for displays of agility, strength and horsemanship. The thrills are excellent, especially the climax, when villainy meets the fate it deserves. The picture bears the stamp of reality throughout, and the criminal's guilt is fairly well concealed from the spectator, but at the close it is bewildering to discover that the hero is really a representative of law and order. The love interest is quite good, but the usual cowboy humour, fortunately, absent.

Acting: Buffalo Bill, jun., gives a performance on the usual lines, speaks distinctly, and does some fine leaping and riding. There is a considerable amount of pistol work. Yakim Canutt has a prominent part. Joan Jaccard and Violet McKay give good support.

Production: Action is chiefly in the open. Some fine scenery is introduced.

Sound: Recording is most excellent.

Short Features

"**THE FOOLISH FORTIES**" (*Ideal*). 1,855 feet. Release date: Not fixed. Certificate: A. In the broadest of comedy vein we follow the adventures of a costumier whose flirtations with a gold digger and notorious crook almost lead her to the divorce court. Ford Sterling is the star. Good popular offering.

"**TELLING TALES**" (*Ideal*). Cinemagazine Series. 850 feet approximate. Release date: Not fixed. Certificate: U. With items quite ingloriously tied up by the commentator, this includes Cecil Alden, the great dog artist, how wax models are made, delightful pictures of the falls at Lynmouth, Olga Lindo and a new robe, and young sailors in training.

"**FUN ON ICE**" (*P.D.C.*). Aesop Fable Sound Cartoon. 691 feet. Release date: November 30, 1931. Certificate: U. Crowds of grotesque creatures skating, sleighing, etc. Moderate appeal.

"**YOUNGER YEARS**" (*P.D.C.*). Grantland Rice Sound Sportlight. 817 feet. Release date: February, 1932. Certificate: U. Crowds of noisy boys playing hockey, marbles, baseball, etc. Rather too long. Swimming scenes the best.

"**FISHERMAN'S LUCK**" (*P.D.C.*). Aesop Fable Sound Cartoon. 752 feet. Release date: November 16, 1931. Certificate: U. The adventures of an angler who falls in the sea, is loved by a mermaid and plays a variety of musical instruments. Very clever and amusing.

"**BATTLING SILVER KINGS**" (*P.D.C.*). Grantland Rice Sound Sportlight. 899 feet. Release date: March 14, 1932. Certificate: U. Finely photographed pictures of tarpon fishing and exciting struggle with a shark. Good for any house.

"**MAKIN' 'EM MOVE**" (*P.D.C.*). Aesop Fable Sound Cartoon. 694 feet. Release date: November 23, 1931. Certificate: U. Hilarious proceedings at an animated-cartoon studio, with presentation of picture to a noisy and appreciative audience. A brilliant and amusing bit of work. Good anywhere.

"**SLOW POISON**" (*P.D.C.*). Sound Comedy. 1,821 feet. Release date: January 4, 1932. Certificate: U. Gleason, Gribbon, Mae Busch, etc. Farcical story of a much-in-love boxer, with abduction and fight in the ring. Excellent for the masses.

"**FULL COVERAGE**" (*P.D.C.*). Sound Comedy. 1,671 feet. Release date: December 21, 1931. Certificate: U. Benny Rubin. The exciting adventures of an insurance agent. Much knockabout business and motor car smashing. Clever performance by star.

"**TRAPPED**" (*Ideal*). Burns Detective Drama. 943 feet. Release date: Not fixed. Certificate: A. Exciting story of suspicion and treachery among bootleggers. Remarkable for suspense values and unexpected climax. First-class of its type.

"**WHAT THE JIG SAW**" (*Ideal*). 850 feet. Release date: Not fixed. Cinemagazine Series. A varied assortment of glimpses of Nora Swinburne, Stewart Rome, schoolgirls in acrobatic display, pottery making, etc. Interesting and amusing. Good anywhere.

"**GRAND JUNCTION HOTEL**" (*P.D.C.*). 1,859 feet. Certificate: U. Release date: Not fixed. Burlesque melodrama produced by William Beaudine for the Hollywood Masquers' Club, with a cast of about thirty well-known screen favourites. Inconsequent nonsense most amusingly put over.

"**A BROADWAY ROMEO**" (*Paramount*). 1,276 feet. Release date: March 7, 1932. Certificate: U. Jack Benny. Amusing dialogue and love affair between a young bounder and a girl, both deceived by their sweethearts.

"**FAMOUS MUSIC MASTERS**" (*Butchers*). "Mendelssohn," 905 feet. Certificate: U. "Verdi," 916 feet. Certificate: U. "Johann Strauss," 601 feet. Certifiate: U. Three instalments of this most excellent series, making a strong appeal to eye and ear. In each case episodes in the lives of the great composers are staged, with excerpts from their works, well played and recorded.

MARION HARRIS (*M.-G.-M.*). 662 feet. Release: Not fixed. Certificate: U. With much point Miss Harris sings to piano accompaniment.

"**A TOUGH WINTER**" (*M.-G.-M.*). Our Gang Comedy. 1,878 feet. Release: Not fixed. Certificate: U. Hal Roach's young rascals display much energy in making toffee. Stepin Fetchit adds to the general hilarity. Excellent juvenile appeal.

"**LOVE FEVER**" (*M.-G.-M.*). Comedy. 1,824 feet. Release: Not fixed. Certificate: U. Thelma Todd in some highly diverting burlesque love making.

JOHNNY MARVIN (*M.-G.-M.*). 331 feet. Release: Not fixed. Certificate: U. The singer, to his own accompaniment, gives some quite pleasing songs.

MILLER AND MILES (*M.-G.-M.*). 1,215 feet. Certificate: U. Release: Not fixed. These clever black-faced comedians give an amusing exhibition of highly coloured parochial politics.

JOSEPH REGAN (*M.-G.-M.*). 503 feet. Certificate: U. Release: Not fixed. The popular Irish tenor scores a success with "I'll take you home again, Kathleen," his voice recording well.

MARION HARRIS, VOCALIST (*M.-G.-M.*). 520 feet. Certificate: U. Release: Not fixed. Very ordinary number, consisting of songs of no special distinction.

LEO BEERS, WHISTLER AND PIANIST (*M.-G.-M.*). 707 feet. Certificate: U. Release: Not fixed. This artist is better as whistler and pianist than as vocalist and his songs are of the smoking concert order.

"**LOVE BUSINESS**" (*M.-G.-M.*). Our Gang. 1,856 feet. Certificate: U. Release: Not fixed. The humour of the fat boy in love with the pretty school teacher. Is likely to have its appeal to children.

"**BLOOD AND THUNDER**" (*M.-G.-M.*). Our Gang. 1,801 feet. Certificate: U. Release: Not fixed. These clever and well-trained children are seen here to the best advantage, the two little coons being the most natural actors. A popular item.

"**GANGWAY**" (*Warner Bros.*). 1,262 feet. Release date: Not fixed. Certificate: U. Comedy. Joe Penner. Society lady invites a facetious gangster to an entertainment. The raid by his pals fails, for he returns the stolen jewellery.

"**OLD LACE**" (*Warner Bros.*). 1,649 feet. Release date: Not fixed. Certificate: A. Ruth Etting. A girl turns from faithful lover to rich one. A friend shows scenes from her past as a warning. Happy ending. Much singing by male voices. A smart short.

"**WHERE MEN ARE MEN**" (*Warner Bros.*). 1,469 feet. Release date: Not fixed. Certificate: U. Comedy. Joe Penner. The silly Billy owner of a house finds it uninhabitable through the strife of rival families. He brings them together. Mutual destruction ensues. Much firing.

"**THE SILENT PARTNER**" (*Warner Bros.*). 1,670 feet. Release date: Not fixed. Certificate: U. Billy Gaxton. A penniless individual pretends he has an option on some property. Much clever loquacity. Too long for its subject.

New Companies Registered

BROADWAY SUPER CINEMA (PENDLETON), LTD.—Public company. Registered August 31st. Capital £40,000. Objects: To carry on the business of cinema proprietors and managers, etc. The first directors (to number not less than two nor more than nine) are: W. J. Emery, 1, Kingsford Street, Seedley, Pendleton (director of Pendleton Co-Operative Industrial Society, Ltd.); G. H. Munro, Beech House, Eccles Old Road, Pendleton, estate agent; H. Potter, "Phoeside," Hayfield, Derbyshire, tobacco merchant; J. T. Southwood, 82, Harding Street, Pendleton, provision merchant (life directors). Qualification: 1,000 ordinary shares. Remuneration (including managing director): £75 each per annum. Secretary: G. F. Peacock. Solicitors: Barlow Barker & Co., 1, Princess Street, Manchester.

TOWER (BROUGHTON), LTD.—Private company. Registered September 1st. Capital £5,000. Objects: To carry on the business of proprietors and managers of cinemas, etc. The directors are: H. D. Moorhouse, Imperial Buildings, Oxford Road, Manchester; A. E. Hanson, Northern Assurance Buildings, Albert Square, Manchester; O. Heywood, Rydal Mount, Belgrave Road, Oldham; P. P. Wilson, 88, Howard Road, Leicester; F. Thompson, 242, Wellington Road, South, Stockport; A. Edge, Plymouth Avenue, Longsight, Manchester; W. Thorpe, 42, George Street, Hilton Park, Prestwich. Qualification: £500 shares. Remuneration: 5 guineas each per meeting attended. Solicitor: A. E. Hanson, Northern Assurance Buildings, Albert Square, Manchester. Registered office: Imperial Buildings, Oxford Road, Manchester.

ABRAHAMS CONSOLIDATED, LTD.—Private company. Registered September 7th. Capital £20,000. Objects: To adopt an agreement with A. E. Abrahams to purchase and traffic in land, house and other property; and to carry on the business as theatre, music-hall and cinema proprietors, etc. The subscribers (each with one share) are: C. P. Staples, 8, Vyner Road, Acton, W.3, clerk; W. J. Lovell, 199, Piccadilly, W.1, clerk. The first directors (to number not less than two nor more than five) are: A. E. Abrahams (permanent chairman), D. A. Abrahams and S. W. Dixon. Qualification: £5. Remuneration: As fixed by the company. Solicitors: Bartlett & Gluckstein, 199 Piccadilly, W.1.

London Trade Show Diary

THURSDAY

"Excelsior" ..... Ideal
Prince Edward, 8.30

At the Prince Edward, at 8.30 p.m., to-morrow (Thursday), Ideal will present their long-awaited epic of the Himalayas, the heroic adventures of a party of intrepid climbers on the slopes of Mount Kanchenjunga. The Rt. Hon. L. S. Amery, M.P., himself a noted climber, is responsible for the running commentary. A distinguished gathering of Members of Parliament, the Geographical Society and of the India Office is expected.

"The Guest House" ..... Gaumont
New Gallery, 11

To-morrow (Thursday), at the New Gallery, at 11 a.m., Gaumont will screen "The Guest House," with Rex Lease and Dorothy Gulliver. The story concerns a party of pleasure-seeking Easterners who are taken in as boarders on a Western Ranch—in every sense of the term. Villainy and action in plenty with many laughs and an attractive romance promise something good in the way of "Westerns."

"Mystery of Marriage" ..... Wardour
London Pavilion, 11

"The Mystery of Marriage," which Wardour are showing to the trade at the London Pavilion to-morrow (Thursday) at 11 a.m., is the initial work, in featurette length, of Miss Mary Field, who was largely responsible for the most important "Secret of Nature" Series.

A newly cut and re-edited version of "Creeping Shadows" will also be shown.

"I Like Your Nerve" ..... F.N.P.
Prince Edward, 3

Douglas Fairbanks, jun., who has risen to become one of First National's most popular performers, and who established a very notable hit in his initial starring picture "Chances," has yet another very interesting role in his new production "I Like Your Nerve." "I Like Your Nerve" may be described as a romantic drama, and the story unfolds in a turbulent South American Republic, where the star, as an adventure-loving young man, ever looking for trouble, discovers a plot, politically designed, to marry off the daughter of the Finance Minister to a man whom she detests. Fast action takes place when Faitbanks, jun., takes a hand in the game and successfully thwarts the scheme. Edmund Breon, Claude Allister and Loretta Young are in support of the star.

William McGann was the director of this new Fairbanks, jun., title, which will, on Thursday, at 3 o'clock, be trade shown at the Prince Edward Theatre.



"The Lady From Nowhere"—Alice Day in the new Butcher's film

FRIDAY

"East of Borneo" ..... Universal
Prince Edward, 3

The result of a six months' expedition to the Island of Sumatra, with a complete sound production unit and players will be seen in Universal's "East of Borneo," scheduled for trade show next Friday, September 18, at the Prince Edward Theatre, at 3 p.m. A spectacular jungle "talkie," it is said to teem with the animal life of Sumatra Island—panthers, orangs, tigers, crocodiles, great pythous and so on. The story concerns a white woman who arrives in the island in search of her husband, pushes on through the jungle with only natives as her companions, and eventually finds him the prisoner of an Eastern Prince. A volcano in eruption which sweeps away a kingdom provides a startling climax. The cast is headed by Rose Hobart, Charles Bickford and Georges Renavent.

Seven Shorts ..... Paramount
Carlton, 10.30

A special screening will be held at the Carlton, on Friday, September 18, at 10.30 a.m., when a selection of short features from the new output of Paramount two-reel and one-reel comedies, cartoons and musical numbers will be shown. The titles are: "Two a.m.," "Taxi," "Male Man," "Once Over, Light," "Thou Shalt Not," "Any Little Girl That's a Nice Little Girl," and "Fair and Square Ways."

TUESDAY

"The Ghost Train" ..... W. & F.
Prince Edward, 8.45

W. & F. claim that "The Ghost Train," which they will present at the Prince Edward, at 8.45 p.m. on Tuesday next, directed by Walter Forde, and featuring Cicely Courtneidge, Jack Hulbert, Ann Todd and Donald Calthrop, will be the thriller sensation of the year. Based on Arnold Ridley's famous stage play, Gainsborough Pictures have obtained, with the co-operation of the Great Western Railway Company, the most vivid train and railway scenes. The story concerns a party of railway passengers stranded in a lonely country station. W. & F. advise your coming to the show to find out what happens to them under most mysterious circumstances.

"This Modern Age" ..... M.-G.-M.
Phœnix, 3

A highly sophisticated and smart story of Paris is told in "This Modern Age," in which Joan Crawford is starred. The picture, adapted from the Mildred Cram novel, "Girls Together," gives Miss Crawford opportunities in the "whoopee" type of part with which she has been so successful in the past, although the story obviously has its serious moments. Pauline Frederick is the mother, and the cast also includes Neil Hamilton, Monroe Owsley, Hobart Bosworth and Emma Dunn. This trade show is fixed for the Phœnix on Tuesday, [illegible], at 3 o'clock.

WEDNESDAY

"The Spider" ..... Fox
Prince Edward, 3

A mystery thriller, "The Spider," will be shown by Fox at the Prince Edward, at 3 p.m., on Wednesday, September 23rd. The solution of a murder under weird circumstances is tensely dramatic, and a love story is introduced into the action. The cast includes Edmund Lowe, Howard Phillips, Earle Fox and El Brendel.

A British four-reeler "My Friend the King," directed by Michael Powell, and featuring Jerry Verno, will also be shown.

Board of Trade Evidence

WEDNESDAY, SEPTEMBER 23
The Spider (Fox), Prince Edward.

THURSDAY, SEPTEMBER 24
Merely Mary Ann (Fox), Prince Edward.
The Last Flight (F.N.P.), Prince Edward.

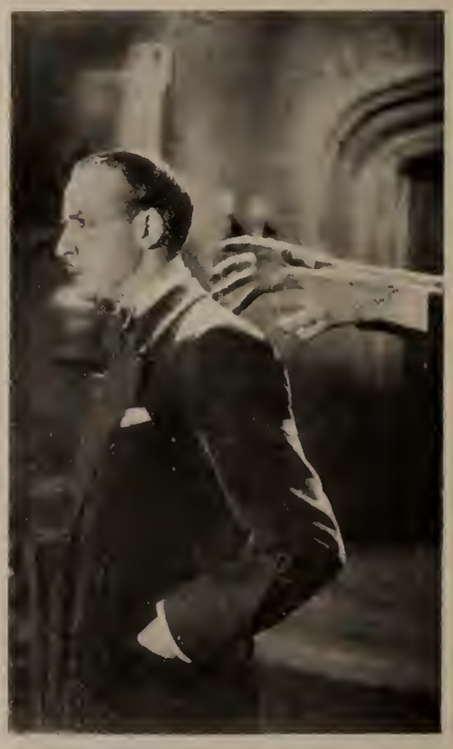
FRIDAY, SEPTEMBER 25
Footsteps in the Night (Radio), Leicester Square Theatre.

TUESDAY, SEPTEMBER 29
Caught Plastered and Mickey's Diplomacy (Radio), Prince Edward.

WEDNESDAY, SEPTEMBER 30
Public Defender and Lone Starved Ranger (Radio), Prince Edward.

MORE PICTURETONE THEATRES

In addition to the lists published recently in THE BIOSCOPE, the following theatres have installed Picturetone equipment:—Picture Coliseum, Green Street, Upton Park, E.; Electric Palace, Rye; Pavilion, Hailsham; Broadway, Chalfont St. Peter, Bucks; Tudor Theatre, Torquay; Palace, Braintree; Floral Hall, Leicester; Crescent Cinema, Hulme, Manchester; New Bijou, Reddish; Vernon Picture House, Stockport, Cheshire; King's Palace, Kirkby.



Lester Matthews as he appears in "Creeping Shadows," directed by John Orton, and for the Pavilion on Saturday. A trade show will be held at the London Pavilion to-morrow (Thursday)

Latest News About Pictures— in Pictures

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SECTION: STILLS . .
FROM FORTHCOMING
BOOKINGS. ———

Metro-Goldwyn's "Daughter of Luxury"



MARION DAVIES

Marion Davies in "Daughter of Luxury" goes to the Empire Theatre on Friday next. With her in the cast of this original screen story are Leslie Howard, Lillian Rich, Kent Douglas, Mary Duncan and Richard Bennett. Part of the action takes place on the top of an incompleted New York "skyscraper."

Universal Thrills and——









"Greatest Jungle Talkie Ever"——

"East of Borneo," Universal's new jungle picture, is to be presented to the trade at the Prince Edward Theatre on Friday next, Sept. 18, at 3 p.m This picture has created a distinct sensation in the States——

——Romance of the Jungle







——Says Carl Laemmle



——and Carl Laemmle, the Universal President, in London last week, staked his reputation as a critic upon his opinion that it is the greatest of all jungle talkies and one of the finest thrillers of the age. Rose Hobart and Charles Bickford are starred.

Paramount's Latest British Production



Directed by
Louis Mercanton



"MAN OF MAYFAIR"
with
JACK BUCHANAN



IN the last stages of production at the Paramount Elstree Studios, Jack Buchanan's latest film, "Man of Mayfair," will be ready shortly for presentation to the trade. In leading parts supporting this famous stage and screen star are Joan Barry and Warwick Ward.

Associated Radio Pictures Thriller

Harold Huth
Benita Hume
Peter Hannen





"FOOTSTEPS in the NIGHT"
from
RADIO PICTURES



AT the Leicester Square Theatre on Friday, September 25th, the Press and the Trade will pass judgment on the latest Basil Dean production, "Footsteps in the Night," a thriller directed by Maurice Elvey, and for distribution by Radio Pictures.

Gaumont's "The Guest House"



REX LEASE and DOROTHY GULLIVER

At the New Gallery Kinema to-morrow (Thursday), at 11 a.m., the Gaumont Company will present to the trade a new Sono-Art production, "The Guest House," in which Rex Lease and Dorothy Gulliver are the principal artists.



Edward Everett Horton plays with Patsy Ruth Miller in P.D.C.'s "The Great Junction Hotel," trade shown in London yesterday

Stronger Names Support Stars

New P.D.C. Casting Policy

With five features completed, two shooting and six ready for immediate production, the policy of Charles R. Rogers at the P.D.C. studios at Culver City to assemble round his stars leading players of distinction is becoming increasingly apparent. The imposing list of names grows from day to day.

Mary Nolan is the latest to be signed. She is to appear in the next Eddie Quillan feature.

The popular player, who will be remembered for her work in such productions as "Undertow," "Young Desire" and "Outside the Law," is added to a roster which already includes such outstanding names as Belle Bennett, Maureen O'Sullivan, Roscoe Ates and Otis Harlau.

Ginger Rogers, who came from Broadway to appear opposite Eddie Quillan in his completed picture "The Tip Off," has been given another part, this time opposite Bill Boyd, in "Suicide Fleet."

In "The Big Gamble," just trade shown, there are, beside the star, Warner Oland, William Collier, jun., Dorothy Sebastian and Ralph Ince.

In "Bad Company," the second Twelvetrees picture, soon to be seeu over here, Miss Twelvetrees is supported by Ricardo Cortez, Harry Carey, John Garrick and William V. Moug.

In "Devotion," the completed Hardiug picture, the male lead is played by Leslie Howard, a young British actor who has achieved considerable success since his arrival in Hollywood a short time ago.

Dudley Digges, who is rapidly coming to the fore, also has an important part, and O. P. Heggie, the splendid veteran character actor, is prominent iu the cast.

Finally, the first news of the casting of the Pola Negri picture, "A Woman Commands," gives the names of three actors chosen to support the Polish star. These are H. B. Warner and two Englishmen, the inimitable comedian Roland Young, and the young London actor, Laurence Olivier.

Murnau's Last Picture

"Tabu" Opens at Plaza

"Tabu," which opeus at the Plaza on Friday (September 18th), was the final directorial accomplishment of the great German film-maker, F. W. Murnau, who died in a motor accident a few weeks after he had returned to Hollywood with the film.

Together with R. J. Flaherty, of "Nanook" and "Moana" fame, he wrote the story for "Tabu" from the fragments of Polynesian folk legends. They spent three months selecting a cast from amoug the natives of the Society Islands, and the actual filming took over a year. The result is said to be an exquisitely photographed picture which "for sheer beauty of scene and naturalness of performance has never been surpassed." "Tabu" pictures the ill-fated romance between a Polyuesian youth and a girl of the islands. He is a pearl-diver, but she is to belong to the gods alone. By the ancient laws of the tribe she is to be the chosen one. The boy rebels, steals the girl, and they escape to another island, where the whites are in full power.

They are discovered and the girl goes back to the tribe to save her lover's life, while he loses his life trying to save her.

Reri, who plays the girl, is a beautiful uative girl. After seeing her dance in "Tabu" Florenz Ziegfeld sent a represeutative to the South Seas and brought her to New York for his "Follies." The boy is played by Matahi, a young Polynesian with the physique of a Greek god. "Tabu," which is the native name for "Forbidden," is a silent film, but is accompanied by a musical settiug specially composed by Dr. Hugo Riesenfeld.

New British Unit

A new British unit, Independent British Productions, with offices at 20, Old Compton Street, W.C.2, has just completed a short film composed entirely of exteriors taken in the Elstree district. Rex Graves, who, besides being interested in the company, produced the film, has negotiated a contract with G. & L. Films for the making of a further series and six shorts the first of which will be "Comedie Macabe," based on an original scenario which he has written. Associated with him in the company is Alex A. Bloom, and the two are arranging a full-length film production programme. The first short just completed, which is something of an experiment, is titled "Reflection." It was recorded by Deltaphon, a new Viennese sound recording system. Kathleen Joyce, Garfield Hamley and Val Valentine are the principal artists..

Gainsborough the World Over

Big New Export Contracts

Gainsborough Pictures have recently concluded four important contracts for the sale of their product overseas.

The first is with the International Variety Theatre Agency of South Africa, and covers the following 15 features: "The Stronger Sex," "Third Time Lucky," "The Sport of Kings," "The Man They Couldn't Arrest," "The Ringer," "A Night in Montmartre," "The Calendar," "The Ghost Train," "Michael and Mary," "Hindle Wakes," "Sunshine Susie," "The Faithful Heart," "Lord Babs," "Oh Daddy" and "It's a Boy." In addition, the I.V.T.A. are distributing the series of Gainsborough Musical Burlesques, the Lauder Song Films and six Travel Shorts in the Union.

Madau's Theatres, Ltd., have taken seven pictures for release in India, Burma and Ceylon.

Joe Fisher has bought "A Warm Corner," "P.C. Josser," "Balaclava," "Just For a Soug" and the Lauder shorts for showing in the Dutch East Indies, Federated Malay States and Siam.

And Gainsborough are entering the China market through a contract with the British Film Distribution Co., who are taking their whole output of films trade shown betweeu June 1, 1931, and May 31, 1932, for exhibition in China, Macao, Philippine Islands and Hong Koug.

"Common Law" Retained

Owing to its enormous success the P.D.C. picture, "The Common Law," is retained at the Leicester Square Theatre for a further week. It has broken all records for the house.

Details of other records smashed by this film are arriving steadily from America.



Mark Daly, Charles Paton and Sandy Powell in "The Third String"—Gaumont-Welsh-Pearson film now in production



Contrasts from "The Mystery of Marriage," directed at Welwyn studios by Mary Field, and for inclusion in the London Pavilion programme on Saturday. A trade show will be given to-morrow (Thursday) at the Pavilion

Four More From Radio Pictures

New Trade Shows Arranged

Next week commences another Radio Pictures week, for four features—with their accompanying shorts—are scheduled for trade showing.

Radio have made a habit of presenting their films four at a time, more or less simultaneously all over the country, as they believe this to be more convenient from the point of view of everyone concerned.

The next batch starts off on Friday, September 25th with the latest Associated Radio picture "Footsteps in the Night," from the story by Mrs. C. Fraser-Simpson.

This is a fast-moving story of mystery and intrigue staged in London and in the Scottish hills, which gives the director opportunities for some typical Highland scenery.

The cast is headed by Benita Hume, Harold Huth and Peter Hannen. As with "Sally in Our Alley," Maurice Elvey was in charge of the direction. "Footsteps in the Night" will be shown at Leicester Square Theatre, on Friday, September 25th, at 3.15 p.m.

On Tuesday, September 29th, will be shown the latest Wheeler and Woolsey picture, "Caught Plastered," which they completed before leaving on their recent trip to Europe.

As in all their former pictures, the two comedians are supported by Dorothy Lee, whilst Lucy Beaumont and Jason Robards are also in the cast.

This trade show will be held at the Prince Edward Theatre, on Tuesday, September 29th, at 3 p.m.

The third of the batch—the latest Richard Dix picture—"The Public Defender," which is the story of a modern Robin Hood in evening attire who takes it upon his own shoulders to correct the omissions of existing laws in regard to company swindlers, will be trade shown at the Prince Edward Theatre on Wednesday, September 30th, at 3 p.m.

"Transgression," co-featuring Kay Francis, Ricardo Cortez and Paul Cavanagh, is the last of these four Radio trade shows. This is a drama which opens in London, moves to Paris, from there to Spain, and back to London.

Ricardo Cortez has the type of part in which he has made his name—the suave, plausible gentleman who looks upon any attractive woman, especially if she be rich, as his natural prey.

This film will be presented at the London Hippodrome, on Friday, October 2nd, at 3 p.m.

More Stages for Paramount

The Paramount sound-proof structures in Hollywood will be increased to fifteen by the immediate construction of more sound stages. This has been made necessary by the heavy production activities scheduled for the coming months.

W. & F.'s "The Ghost Train"

Big Thrills Expected at Trade Show

It does not always follow that a successful play will prove equally successful as a film, but in the case of "The Ghost Train," by Arnold Ridley, it apparently does, as the silent film resulted in one of the most profitable subjects handled by W. & F. Containing material ideally suited to filming, and with thrills which depend on sound effects, Gainsborough Pictures saw the enormous possibilities in it as a sound film. Cicely Courtneidge and Jack Hulbert play the leading roles, and W. & F. prophesy that Jack Hulbert's performance is one likely to make him a screen favourite with the public. Cicely Courtneidge is exceedingly funny as a maiden lady who imbibes rather freely.

Gainsborough obtained the full co-operation of the Great Western Railway Co., enabling them to film some of the most vivid railway scenes yet seen on the screen. A station was built on a side line near Bath, and the local colour is exact in every detail.

The thrills, drama and comedy element in this British film are said to cater for every type of filmgoer, with "the eerie atmosphere of a lonely wayside station, supposedly haunted, the weird sounds of a train with screaming brakes thundering through from no place to nowhere in a manner to make the flesh creep."

The trade presentation will take place on Tuesday, September 22nd, at the Prince Edward at 8.45 p.m. All seats are reserved.

Gaumont's Trade Show "Push"

The Gaumont Co. are resuming trade show operations on a big scale, and at least six of their offerings, including two big British presentations, are now in the course of arrangement.

These presentations will take place during the period September 17th to October 6th, the first being "The Guest House," a Gaumont-Sono Art thrill-o'-drama in an open-air setting, featuring Rex Lease and Dorothy Gulliver.

To be presented on September 17th, at the New Gallery at 11 a.m., "The Guest House" breaks away from the usual "Western" tradition by including among its points of appeal and entertainment the spectacle of wealthy pleasure-seeking Easterners being "taken in" as boarders on a Western ranch—in every sense of the term

Details of the remaining presentations for which Gaumont are now preparing will be disclosed shortly.

£1,740 First Day!

The opening day's receipts of "Street Scene," Samuel Goldwyn's picturisation of Elmer Rice's Pulitzer prize-winning play, set up a new summer house record for the Rivoli, New York. Takings were £1,740

The "Musical" Back Again

M-G-M's Spectacular "Flying High"

Spectacular dance numbers by a ballet of 200, including one sensational "airplane" dance, in which pretty girls form a giant airplane, are included in "Flying High," Metro-Goldwyn-Mayer's film, based on the famous stage hit by De Sylva, Brown, Henderson and McGowan. Charles F. Riesner is directing the film, and Bert Lahr, of the original stage cast, Charlotte Greenwood, Pat O'Brien, Kathryn Crawford, Charles Winninger, Hedda Hopper, Donald Novis, the radio star, and Guy Kibbee appear in the cast.

The facilities of the largest stages at the studio are being taxed for the huge dancing numbers, in which brilliantly costumed girls and men appear. Special light and camera effects and other surprises abound in the ultra modernistic handling of these details.

The musical numbers include "Dance Until the Dawn" and "Happy Landings," sung by Miss Crawford and chorus, and accompanied by dancing ensembles; "Love in the Air," by Donald Novis, Miss Crawford, chorus and accompaniment of four pianos; and the "Examination" number by Bert Lahr, Charles Winninger and chorus.

By means of special apparatus, cameras will follow the dancers from every angle, and in the "airplane" number hundreds of lights are used in obtaining a kaleidoscopic series of flashes.



"The Last Flight," First National and Vitaphone film, starring Richard Barthelmess, with Helen Chandler, will be trade shown at the Prince Edward Theatre on Thursday next, September 24th, at 3 p.m.

Fox's "Spider"

Fox will show "The Spider" at the Prince Edward Theatre on Wednesday, September 23rd, at 3 p.m. This is a mystery thriller with a strong cast, including Edmund Lowe, Howard Phillips, Lois Moran, Earle Foxe, George E. Stone, El Brendel and Warren Hymer.

A murder, committed in the aisle of a theatre, in the midst of a weird exhibition of spiritualism, results in a tense search for the killer, while police guard the aisles and exits.

"The Spider" was made under the joint direction of William Cameron Menzies and Kenneth MacKenna.

With the feature a British 4-reeler, "My Friend, the King," will be shown. This picture was directed by Michael Powell, who made "Two Crowded Hours."

The cast includes Jerry Verno, who gave such an unforgettable performance in Powell's first picture, and Luli von Hohenberg, a talented Austrian actress.

An Eisenstein Gem

Ideal have secured a two-reel gem directed by S. M. Eisenstein called "The Silver Lining." It enshrines all the imaginative ingenuity of the Russian director, and its basic motif is exquisite photography and delightful symbolism. The music is by Alexis Archangelsky, and the vocalist the gifted Maria Griy.

"The Silver Lining" is to be a curtain-raiser to "Excelsior" on Thursday evening.

Booth Tarkington Classic for F.N.P.

Some Further Big Ones

After reading advance comments concerning the new First National production, "Penrod and Sam," this company is convinced that their offering will represent one of their most widely popular successes, ranking with the very best in their current output.

As a silent picture it proved one of the outstanding stories of previous years. Now it comes as a talking picture, and from the point of view of its intense human appeal and nearness to life should make an equally strong impression everywhere.

Leon Janney, now one of the screen's most natural child stars, has been given the role of Penrod, after the remarkable way in which he stood out in "Father's Son," First National's big autumn release. Mainly the picture deals with the everyday life of a mischievous but likeable lad who is constantly finding himself in scrapes, from which he is not always successful in extricating himself.

Sam is played by Junior Coghlan. Dorothy Peterson is the mother, and the remainder of the cast features Matt Moore, Helen Beaudine, Billy Lord and Zasu Pitts. William Beaudine, who directed the silent version, was again engaged for this production. The trade presentation is due to be held at the Prince Edward on Thursday, October 1st, at 8.45 p.m.

Marilyn Miller's next starring vehicle for F.N. will be "Her Majesty Love," with Ben Lyon, supported by Leon Errol, Ford Sterling, Chester Conklin and W. C. Field, under the direction of Wilhelm Dieterle.

Richard Barthelmess's new starring vehicle, "The Last Flight," to be trade shown in London next week, has proved extremely successful at the New York Strand Theatre, where it has been held over as a result of the extremely gratifying business during its premiere run. It is neither a war picture, not does it deal with aviation, but shows the mental reaction of a group of young people who, after emerging from the horrors of war, find it difficult to readjust themselves. Action covers the pleasure-seeking capitals of Europe.

'Hindle Wakes' Soon

For New Gallery

"Hindle Wakes," the new Gainsborough production, is to be presented shortly at the New Gallery. It has aroused more interest in the Trade generally than any British production this year.

Victor Saville, who directed the film, says he "honestly thinks it is the best he has ever made."

"'Hindle Wakes' is just a week of life—not in the theatre and not on the screen—but as the normal boy and girl know it."

Legal and Financial News

Gaumont Subsidiaries' Increased Profits

General Theatres and Denman Picture Houses

The annual report of General Theatres Corporation, a Gaumont-British subsidiary, according to preliminary reports shows a profit for the year to March 31st last amounting to £323,842, an increase of £19,502 over the previous year.

Debenture interest and Sinking Fund accounts have £187,970, and the Preference Dividend absorbs £93,750. A sum of £13,471 is transferred to Reserve for Amortisation and Depreciation, raising the Fund to a total of £40,547.

The company's freehold and leasehold properties and fixtures stand in the balance sheet at £2,734,636. The £650,000 ordinary capital is earned by Gaumont-British.

Denman Picture Houses

This subsidiary of the Gaumont-British Corporation has, according to preliminary reports, made a profit of £335,859, compared with £265,567 a year ago. Debenture interest calls for £208,323 and the Sinking Fund for the first mortgage stock £35,000.

£22,600 is paid to Amortisation and Depreciation Reserve, making the total fund £61,604. The value of properties and plant placed against this figure is £1,975,149.

A transfer of £12,853 reduces preliminary expenses to £20,000. Discounts on debentures remains as an asset for £141,875. Holdings in subsidiary and other concerns amount to £2,186,356.

A first payment of 2½ per cent. has been distributed on the ordinary capital, amounting to £1,400,000, the bulk of which is held by the Gaumont-British Corporation. The amount carried forward is £88,918, which is £22,000 (approximately) more than the previous year.

CLAYTON CINEMA OFFENCE

After imposing a fine of £2 on James Caton, lessee of the Empress Picture Palace, Clayton-le-Moors, for allowing the premises to be used for the exhibition of films without the licensee or some person nominated by him in writing, being in charge, the Church magistrates transferred the licence to defendant.

It seems that on August 6th, Caton applied to the Church Court for the transfer of the licence of this cinema from Joseph Cockshutt, the licensee of the theatre, to himself The Court refused to grant the application, as Caton lived in Stockport. Then Caton wrote to the police superintendent asking for his approval to the transfer of the licence to himself and to put Mr. Regan as manager. This consent was not given. Subsequently an inspector visited the cinema while an exhibition was taking place, and there saw the defendant, Regan, in charge of the premises. Regan said he was the manager but did not produce any nomination in writing. Regan was fined £1 for aiding and abetting the offence.

QUOTA PROSECUTIONS AT HULL

Two Hull cinemas, the Cleveland and the Monica, were summoned at the Hull Police Court last week for alleged offences under a section of the Cinematograph Act of 1927, with regard to failing to exhibit the required quota of British films.

The case of the first cinema was heard on September 8th and was adjourned to the 10th, when the Monica case came before the Court. The facts in the case against the Cleveland was that on August 2, 1929, application was made for an exhibitor's licence. On October 15, 1930, the company furnished to the Board of Trade its returns which showed that 5.95 per cent. British long films, and 4.32 per cent. short films had been shown, whereas in both categories the quota was 7.5 per cent.

The Board of Trade wrote for an explanation, and Mr. Brinley Evans, the secretary, replied. Finally the Board received a list of British films, which Mr. Evans pointed out could have been shown, but gave reasons why they were not. The Board, however, instructed proceedings.

On April 30th, Mr. Brinley Evans was sent a further letter requesting evidence which the Board felt they should have before them. The Stipendiary Magistrate adjourned the case till September 10th.

In the case of the Monica, the facts were that on October 30, 1930, the company sent in a return showing 6.6 per cent. of British films. Correspondence had passed and finally the Monica authorities were written to to the effect that their reasons for the non-showing of British films were not accepted.

After further evidence the Stipendiary Magistrate found that the Monica had broken the Act and imposed a fine of £3, ordering them to pay costs, which would include £5 solicitor's fee and 2½ guineas for the Board of Trade representative. His Worship turned to the Cleveland Picture House case and imposed a fine of £5 5s., and payment of costs, this to include £5 5s. solicitor's fee and 2½ guineas Board of Trade representative's fee.

COUNTY COURT JUDGMENTS

The following are extracts from the Official Register of County Court Judgments, but may have been settled prior to publication, which in any case does not imply inability to pay :—

HYAMS, BERTRAM H., 42/3, Great Pulteney Street, Piccadilly, film stripper, £23 1s. 8d. June 2nd.

HYAMS, BERTRAM HYMAN, 42/43, Great Pulteney Street, W., celluloid merchant, £18 10s. 9d. June 23rd.

HYAMS, BERTRAM H., 42/43, Great Pulteney Street, W., film stripper, £19 15s. 3d. July 2nd.

CROCKER, COLEMAN, Marden House, 26, Victoria Gardens, Southsea, film hirer, £18 13s. June 19th.

AUDIBLE FILMCRAFT, LTD., 155, Oxford Street, W., film exhibitors, £18 16s. June 25th.

W. F. CINEMA EQUIPMENT Co., Burton Buildings, Parliament Street, Nottingham, cinema outfitters, £20 8s. 7d. July 9th.

HANDFORD, JOSEPH, 23, Prothero Gardens, Hendon, cinematograph proprietor, £17 8s. 6d. July 7th.

HANDFORD, Mr. J., Princess Theatre, Hemel Hempstead, film hirer, £34 10s. 3d. June 19th.

KANTER, Mr. B., Arcadia Cinema, Salford, film hirer, £19 3s. 4d. June 24th.

GOLDBLATT, Mr. H., Grand Theatre, Hanwell, film hirer, £11 0s. 5d. June 23rd.

LAMPETER CINEMATOGRAPH Co. (a firm), Mill Hall, Lampeter, £23 0s. 8d. June 23rd.

BEANLAND, WM., The Pavilion, Cleveleys, cinema proprietor, £19 8s. 9d. June 15th.

MOLDEN, Mr. C. J., The Cinema, Crookham, cinema proprietor, £19 18s. 3d. July 1st.

BOSS, DOROTHY (spinster), 26, Fitzroy Square, W. (trading as Cosmopolitan Stage Bureau), film agent and booker, £18 4s. 6d. June 25.

HYMANS, B. H. (male), 11, Corsica Street, Highbury, film dealer, £10 5s. 6d. July 14th.

WALFORD, S. E. (male), Touchstone, Chard, cinema proprietor, £10 1s. 7d. June 30th.

GOUGH, STANLEY AUSTIN, Pavilion Cinema, Eastbourne, renter and hirer of films, £14 11. 8d. June 16th.

EMERTON, Mr. A. R. 46, Earlham Grove, Forest Gate (trading as Cinema Equipment), film exhibitor, £14 10s. 8d. June 26th.

HARRISON, F. A. (male), Midland Bank House, 26, Goss Street, Manchester, cinema proprietor, £20 19s. 7d. July 4th.

MARTIN, Mr. F. J., Gaiety Cinema, Thirsk, film exhibitor, £14 15s. June 30th.

AUDIBLE FILMCRAFT, LTD., 155, Oxford Street, W., film hirers, £20 18s. 10d. July 3rd.

GOODYEAR, Mr. S., Town Hall Cinema, Salcombe, cinema proprietor, £15 12s. 2d. July 3rd.

MAXSTED, ALBERT GEORGE, 104, Albert Road, Stechford, cinema manager, £30 13s. July 17th.

GILBERT, Mr. R., 1, Tweedmarch Road, Plaistow, cinema proprietor, £17 12s. 1d. July 11th.

BUGG, Mr. W. G., Garrison Cinema, Bovington Camp, near Wareham, cinema proprietor, £11 3s. 10d. July 21st.

SULLINGS, HY. BARNARD, 101, Foxhall Road, Ipswich, cinema proprietor, £16 7s. July 20th.

LAMPETER CINEMATOGRAPH Co. (a firm), Victoria Hall, Lampeter, cinema proprietors, £15 1s. 4d. July 6th.

NEWMAN, WIDGEY R. (male), West Norwood Picture House, Knight's Hill, S.E., film hirer, £22 2s. 9d. July 8th.

NEWMAN, WIDGEY R. (male), West Norwood Picture House, Knight's Hill, S.E., film hirer, £21 0s. 10d. July 8th.

LEWIS, Mrs. F. (married), Globe Cinema, 29, Hill Street, Gilfach Goch, cinema proprietress, £11 19s. 6d. July 10th.

BELL, R. W. (male), Post Office, Chilton Buildings, Ferryhill, cinema proprietor, £14 18s. July 16th.

BLACKMAN, S. (male), 10, Dock Street, E., cinema proprietor, £20 8s. 11d. July 24th.

SOLOMON, Mr. S., Albion Cinema, Stoke Newington, cinema proprietor, £37 1s. 1d. June 4th.

CUNNINGHAM, JOSEPH, 22, Mecklenburgh Square, W.C., theatre proprietor. £18 8s. 6d. July 13th.

MITCHELL, Mr. J. H., Club Cinema, West Cornforth, film hirer. £26 17s. 8d. July 13th.

SMITH, CRANMER, Hippodrome Theatre, Wednesbury, cinema proprietor. £10 12s. 4d. July 15th.

ABRAHAMSON, Mr. S. Z., Palladium Cinema, Ward Road, Stratford, cinema proprietor, £21 6s. 4d. July 18th.

GRIFFITH, THOS. COLDWELL GILBERT, Aloma, Mill Lane, Walton-on-Naze, cinema owner, £34 4s. 8d. July 29th.

HIBBERD, Mr. W. A., Regent Cinema, Totton, film hirer, £14 16s. 6d. July 21st.

HOUSSET, J. (spinster), Lark Hill, Theydon Bois, cinema proprietress, £23 2s. 6d. August 6th.

LINDER, Mr. L., 200, High Holborn, W.C., cinema proprietor, £16 12s. 6d. July 20th.

L. & M. CINEMAS, LTD., 17, Shaftesbury Avenue, W., cinema proprietors, £45 10s. 11d. July 21st.

LONDON & PROVINCIAL ASSOCIATED CINEMAS, LTD., 40, Maddox Street, W. £23 19s. 2d. July 15th.

WALTHOM, LTD., 61, Chapman Street, Hulme, Manchester, cinema proprietors, £18 9s. 11d. July 20th.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

L. & M. CINEMAS, LTD.—A. Berney, of 11, Sneyd Road, Cricklewood, N.W., was appointed Receiver on August 10, 1931, under powers contained in mortgage dated November 19, 1930.

MORTGAGES AND CHARGES

SALFORD ENTERTAINMENTS Co., LTD.—Registered August 26th, £1,000 Debenture, to M. Garnett, Hope Bank, Kersal Bar, Higher Broughton; general charge. *£16,328. May 28, 1031.

ASSOCIATED BRITISH CINEMAS, LTD., London, W.—Registered August 31st, £300,000 1st Debenture, to Branch Nominees, Ltd., 15, Bishopsgate, E.C.; general charge. *£1,125,500. September 4, 1930.

FINCHLEY THEATRE Co., LTD.—Registered August 25th, charge (subject to prior charge), to National Provincial Bank, Ltd., securing all moneys due or to become due to the Bank; charged on Orpheum Theatre, Finchley Road, Hendon, etc.; also registered August 28th, charge, by way of substituted security for £48,000, to Mercantile Marine Finance Corporation, Ltd., 3, Old Broad Street, E.C.; charged on Orpheum Theatre, Finchley Road, Hendon. *£90,000. June 11, 1931.

PAVILION (STIRCHLEY), LTD.—Registered August 28th, charge, to Barclays Bank Ltd., securing all moneys due or to become due to the Bank; charged on Willow Cottage, Pershore Road, Stirchley.

PAVILION (WYLDE GREEN), LTD.—Registered August 28th, charge, to Barclays Bank Ltd., securing all moneys due or to become due to the Bank; charged on land and buildings at Sutton Coldfield.

PICTUREDROME (WORTHING, 1920), LTD.—Registered August 27th, £10,000 (not ex.) charge, to Lloyds Bank Ltd.; charged on Connaught Buildings and Picturedrome, Worthing. *——. August 4, 1930.

REGENT CINEMA (PLYMOUTH), LTD.—Registered August 27th, £1,000 Debentures, part of £40,000; charged on properties in Plymouth, also general charge. *£10,000. January 5, 1931.

TOTTENHAM CINEMA & ENTERTAINMENT Co.,

LTD.—Registered August 31st, £300, £100 and £440 Debenture Stock, part of £40,000 (not ex.); charged on properties at Tottenham, also general charge. *£25,769. June 15, 1931.

ABBEYDALE PICTURE HOUSE, LTD., Sheffield.—Registered August 22nd, £16,000 debentures; general charge. *£16,000. June 12, 1931.

CHESTERFIELD PICTURE HOUSE, LTD.—Registere dAugust 19th, further charge and mortgage securing £19,000 (inclusive of £16,000 already registered), to W. M. Smith, Barnes Hall, Ecclesfield, and others; charged on properties at Chesterfield. *£10,000. June 11, 1930.

GOSTA GREEN PICTURES, LTD., Birmingham.—Registered August 25th, mortgage securing £1,578 and any further advances, to Halifax Building Society; charged on 122 to 132 (even), Brantley Road, Witton. *£12,750. May 1, 1930.

HAYES CINEMA, LTD. (Middlesex).—Registered August 21st, charge to Barclays Bank Ltd., securing all moneys due or to become due to the Bank; charged on Regent Cinema and shops, etc., in Station Road, Hayes. *£4,600. March 10, 1931.

NORFOLK CINEMAS, LTD., Northampton.—Registered August 19th, £94 10s. 8d., 2nd charge, to J. I. Norfolk, 32, East Park Parade, Northampton; charged on Coliseum Electric Cinema, Kingsthorpe Hollow, Northampton.

PLAZA (PONDERS END), LTD.—Registered August 17th, £1,900 debentures; general charge.

REGAL SUPER CINEMA (ALTRINCHAM), LTD.—Registered August 21st, mortgage to National Provincial Bank Ltd., securing all moneys due or to become due to the Bank; charged on properties in Altrincham, etc.

* Amount of debt according to last available return.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations:—

NAME.	VALUE.	LAST WEEK.	THIS WEEK.
A. P. P. H.	ord. £1	15/-	15/-
Assoc. Talking Pics.	....	1/-	1/6
Assoc. British Cinemas	....	4/7½	4/1½
Do.	pref. £1 f.pd.	15/9	15/-
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/-	5/1½	5/3
Do.	pref. £1	18/7½	17/9
Brit. Instr.	ord. 10/-	2/3	2/6
Do.	def. 1/-	—	—
Brit. Lion	def. 1/-	-/2	-/2
Do.	pref. £1	3/9	3/9
Brit. Filmcraft	ord. 5/-	—	—
Brit. & Dom.	def. 1/-	-/4½	-/3¾
Do.	ord. £1	3/-	3/-
Brit. Screen Prod.	5/-	—	—
Brit. & For.	ord. 5/-	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/-	—	—
Denman P.H.	£100 7% deb.	89	86
,, Con.	,,	93	90
Gaumont Brit.	ord. 10/-	10/-	9/4½
Do.	7½% £1	16/6	15/-
Gainsborough	ord. £1	6/9	6/6
Do.	def. 1/-	-/6	-/6
Gen. Theatre	pref. £1	6/9	7/6
Do.	6½% deb.	69	70
Met. Cinema....	ord. 10/-	—	—
Do.	def. 1/-	—	—
Movie Colour	....	-/7½	-/7½
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	—	-/6
Do.	def. 1/-	—	-/1½
New Era N.P.	ord. £1	-/6	—
Do.	def. 1/-	-/1½	—
P.C.T. Cons.....	7% £1	19/3	19/-
P.C.T.	"B" £1	17/6	17/-
P.C.T.	7½% pr. or.£1	13/6	13/9
Stoll Th.	ord. 5/-	4/-	4/-
Tussaud's	£1 pref.	26/9	26/9
Do.	def. 1/-	4/4½	4/6
United P.T.	£1	1/11½	1/1½
Do.	7% deb.	78	78
Union Cinema	def. 1/-	—	—
Do.	10% 5/-	1/-	—
Welsh-P'rson-Elder	8% £1	-/4½	-/4½
Do.	ord. 1/-	-/¾	-/¾

SCOTTISH SECTION

By Councillor James McBride

When Scottish Cinema & Variety Theatres, Ltd., built the Ritz, Edinburgh, two years ago, Manager J. S. Nairn, an accomplished cameraman, took a film recording the building of the Ritz from start to finish, including numerous funny incidents which added to the interest. Last week, the second anniversary of the opening, he included the film in the programme and it was evidently relished by the patrons, for he had so many requests to extend the screening that he kept it on for the first three nights of the week. Manager Nairn claims that the Ritz is the only theatre in the country that has a complete motion picture of its construction. For the benefit of other proprietors or managers who fancy the idea the following brief "synopsis" of the Ritz film will be interesting:—

It opens up with the clearing of the site, laying the foundation, erecting the columns and side walls, placing the roof trusses, and covering the roof. A bricklayer when near the top of a ladder hears a factory whistle blow, and instead of leaving his hod of bricks at the top, carries them down again. Some good shots are obtained here of the labourers at lunch—a title mentions that the menu is "Stewed Tea Smoked and Corn Beef Sandwich." The picture finishes with a general group of the staff and an individual introduction of each of the ushers to the audience, each usher having the name of a flower. Finally the manager gives his best Saturday night smile to the audience from the screen.

C.E.A. Resume Deliberations

The monthly meetings of the Scottish Branch C.E.A. are being resumed to-day (Wednesday). The venue is the Central Halls, Bath Street, Glasgow. The agenda is not a formidable one, but as it was drawn up and issued prior to Mr. Snowden's Budget announcement, the tax question is likely to be discussed although it is not on the agenda.

Change of Name and Management

On Monday the Ritz Cinema, Oatlands, Glasgow, reopened under the control of A.B. Cinemas, Ltd. Formerly known as the Oatlands Hippodrome, this popular house was within recent times on the circuit of Messrs. B. Frutin & Sons, the well-known Glasgow exhibitors. In addition to making a change in the name, A.B.C. have made extensive alterations to the building, which has been entirely redecorated and refurnished. The latest 1932 Western Electric super sound system has been installed and many improvements have been made for the comfort of patrons. It is interesting to note that David A. Stewart, J.P., who is in charge of A.B.C. Scottish circuit, held his first situation after leaving school as a gatcboy at the Higganbotham Mill, which was situated in a street adjacent to the Ritz. Manager John Healy, who has earned his spurs with the company at the Arcadia, Bridgeton, Glasgow, has been transferred across the river to take charge of the Ritz, and Johnnie's genial smile should soon make him as popular with the south-siders as he was with the "Brigtonians."

Renting Change-Overs

Warners' Scottish branch sales staff has been reorganised following the transference of Fred Williams to the London sales force, and the resignation of Bobbie Robertson, who is crossing over to the exhibiting side as lessee of the Black Bull Cinema, Kirkintilloch. Charles Beveridge, who has represented Ideal Films, Ltd., on the north-eastern part of the Scottish territory, is joining Warners as feature salesman, and will cover the key towns in Scotland. William Wyatt is transferring his services from F.B.O. to Warners, with Tom Pirrie, who has been with Warners since they opened in Scotland. Manager McGilviray has got a team of contract getters who should give a good account of themselves.

Tax Fighters Planning Campaign

The Entertainment Tax Committee of the Scottish Branch C.E.A. have lost no time in getting together to consider the new situation created by the fresh impositions announced in the National Budget. A meeting was held on Monday, and steps taken to ensure that the interests of exhibitors be safeguarded as far as possible under the abnormal circumstances which prevail. Exhibitors will be kept fully informed of the Committee's plan of action, and it is to be hoped that the Committee will have the support of every exhibitor when decisive measures are taken.

B.T.-H. Sound Engineers' "Whoopee"

Although a number of B.T.-H. engineers were engaged installing equipments over the week-end, it did not prevent the remainder of the company's Scottish staff from having a real good time at an informal outing last Sunday to Callander. The outing was a forerunner of the big one which is being planned by B.T.-H. to celebrate the 600th installation. William Mann, branch manager for F.B.O., who has been responsible for the sale of B.T.-H. apparatus in Scotland, along with Messrs. Turner (chief engineer for Scotland) and Cooper (the district engineer), accompanied the "boys" on their joy ride and took part in the revels at the Trossachs.

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"Deadlock" for the Empire

Butcher's Successful British "Talkie"

It is fitting that Butcher's "Empire" production "Deadlock," reviewed in last week's issue, should have its London pre-release at the Empire Theatre.

Butcher's seem, in fact, to have found another winner, and their bold policy of trade showing the film simultaneously in both London and provinces has been more than justified. Butcher's tell us that within 48 hours first runs had been fixed in separated theatres as the Victoria, Halifax; Curry, Grimsby; Coliseum, Southport; Coliseum, Derby; King's Hall, Exeter; St. James's, Harrogate; Cosmos, Derby; Empire, Wigan; Capitol, Scarborough; P. Hall, Cardiff; Grand, Hull; Shaftesbury, Portsmouth; Plaza, Birkenhead; New Theatre, Exmouth; and the Regal, Bolton; while contracts have since been tumbling in.

So much for good Press notices of a good film.

At the C.E.A. Meetings

Exhibitor Opposition to F.B.I. Quota Action

Suggested Increase Described as "Sheer Greed"

Foremost among the subjects discussed by the General Council last Wednesday was the question of British Films and Quota Law (raised by the Scottish Branch). Alex. B. King, J.P., Scottish delegate and member of the Board of Trade Advisory Committee, described the F.B.I. agitation for an increased quota to 50 per cent. as "sheer greed." A resolution was passed calling upon the Legal, Finance and Parliamentary Committee to resist any attempt to get the Quota raised. There were some outspoken references to the quality of British films.

THE General Council met on Wednesday last, R. V. CROW (President) in the chair.

The Scottish Branch brought forward the matter regarding an increased quota under the Films Act, as suggested by the F.B.I. and T.U.C. In this connection the Branch agreed that owing to the present difficulty of getting good British shorts an endeavour should be made to get shorts put on the same basis for quota purposes as feature films.

The GENERAL SECRETARY, having read the whole of the correspondence which had ensued with the Scottish Branch in relation to this subject, explained that when the quota proposals were in Bill form before the House of Commons the Association had supported and pressed for the present arrangements for quota to be instituted, namely, that short films should only rank against short films for quota, but that long films should rank against any kind of film for quota purposes. This prevented exhibitors being exploited for short product if there was not a competitive sufficiency of supply.

Captain G. B. ROW: "I understand there is increasing evidence that British films are being produced which are suitable for foreign consumption."

ALEX. B. KING, J.P., in speaking for the Scottish Branch, said: Regarding the letter which I wrote to the Secretary of the Scottish Branch concerning quota films, in which I said that British films are, practically speaking, no attraction in Scotland, when this letter came before the Executive Committee I altered the wording slightly to "no attraction in working-class localities."

What F.B.I. and T.U.C. Tie-Up Means

I agree that this effort on the part of the Film Group of the F.B.I. has rather subsided owing to the attitude of the T.U.C., but I think it is obvious to us all that there is a group called the Film Group of the Federation of British Industries who are prepared to tie-up with the T.U.C. and to fight any association prepared to fight that tie-up. At the discussions with the T.U.C. and the F.B.I. most illuminating figures were given as to joiners and plumbers at studios, but the poor old exhibitor was never once mentioned, and it would appear to me from conversations I have had with Members of Parliament that they are under the impression that exhibitors look upon the Films Act as the greatest blessing they have ever received. In many parts of England British films are a great success. In working-class houses in Scotland the receipts drop approximately 20 per cent. when we show them.

What Scotland Thinks of the Quota

You can understand, therefore, how Scottish exhibitors feel when there is an effort to increase the quota. As a matter of fact, generally the Scottish exhibitors hope the quota will never be allowed to exceed 10 per cent.

I think this Film Group of the F.B.I. are too selfish. They are the most fortunate people in the world to have a subsidy. For them to expect the quota to be increased to 50 per cent. is nothing more than sheer greed—it would be bad for exhibitors and producers. What incentive would producers have to make better pictures?

About shorts also, if there is an absence of British shorts to counteract American shorts the only hope is to increase the number of British features. If they cease increasing the number of British shorts they would need about 70 per cent. of features. I know I am a member of the Advisory Committee, but first and foremost I am an exhibitor. If the subject is dropped now, the Association will have to be ready to oppose any effort by the T.U.C.

He moved: "That it be remitted to the Legal, Finance and Parliamentary Committee to take whatever steps it may deem necessary to counteract any movement for the increase of the British film quota above the scale laid down in the Cinematograph Films Act of 1927, and in particular to ask the President of the Board of Trade, in the event of his receiving any deputation to urge such an increase, that he also receive a deputation from the C.E.A. to oppose such an alteration in the Act."

C. HARTLEY-DAVIES seconded the resolution, which was agreed.

Equipment of Buildings with "Talkie" Apparatus

Correspondence was read which had taken place between Major A. J. Gale and Head Office in regard to the installation of talking picture apparatus in buildings in this country other than cinema theatres.

Major A. J. GALE, O.B.E., J.P., said: "I do not think there is any necessity for me to offer any further explanation. When I realised that there was an increasing attempt being made to instal talking picture apparatus in buildings other than cinemas, so that they would at length come into competition with the cinemas, I felt strongly about it, and wrote to Head Office so that the officers could act if necessary. I do feel, in common with many other members, that it is hard that we cannot at times point out these things and have some sort of machinery which will counteract the movements at their inception in order to scotch them.

I realise that many industrial firms will take opportunity of having these talking sets, and they, apart from schools, to create an audience, are bound in time to introduce items of interest in their programmes. They are in hotels, and I think this is another step, and I do not withdraw anything I have said. I think we should have instituted a campaign.

Chapel Cinemas

Captain G. B. ROW said that he had had recent experience of this in a village which had just raised £400 to introduce a cinema into its memorial hall. If they could not obtain silent films to show they would no doubt set about getting a talking picture apparatus, and he suggested that was a case where a building other than a cinema was having cinema entertainment introduced.

Councillor F. J. SPICKERNELL said the great thing was that the premises should be built in accordance with the terms of the Films Act. In his own town they had had a case of a chapel showing films on Saturdays at reduced prices, but as the requirements of the building did not come within the Act they had had their licence stopped. In another case a welfare society was showing films in a small hall with no exits, movable chairs, and the machine in the middle, to about 500 children.

They (exhibitors) should show their strength, and, if possible, stop the supply of films.

Major Gale's Protest

Major A. J. GALE, O.B.E., J.P., said he went further than any speaker that morning. He thought they should protest with all the weight of the Association, and also should create propaganda to see whether they could not stop any supply of films in connection with such outfits.

ALFRED LEVER sympathised with Major Gale, but thought it was rather late in the day to protest against the sale of apparatus for these purposes. Their remedy lay with the renters.

H. VICTOR DAVIS said at the recent deputation to the Commission on Cultural and Educational Films it had been demonstrated that they thoroughly believed in the use of cinematograph performances in schools. To try to prevent such apparatus being sold to the schools would be against the ideas of progress of the country.

If, by and by, apparatus was introduced into the schools, teachers would say it was a good opportunity of getting young people to appreciate good films, and if they were unable to get those films from organisations connected with us, it appeared to him that was the only way they could stop them. As with industrial concerns, so with hotels. It was impossible to stop the sale of apparatus, but it was possible to try and stop the supply of films.

The CHAIRMAN explained that the K.R.S. had already been approached on the subject, and had explained that they did not supply films to the detriment of their regular customers.

A Case for Investigation

Major A. O. ELLIS: Are they doing that? I know a case where a renter is supplying silent films to a hotel in Torquay and refusing to supply silent films to one of my cinemas in Plymouth.

Councillor J. POLLARD said the thing was apparently going to become universal, and they should arrive at some decision. He moved:—

"That the matter be discussed by the Joint Standing Committee of the C.E.A. and K.R.S."

This was agreed.

Electricity Charges

The London and Home Counties Branch reported that, as a result of the overtures made to the Electricity Department of the Metropolitan Borough of Woolwich, and the appearance of C. Hartley-Davies before the engineer, the charges for the supply of electrical energy for cinemas for the projectors had been reduced from 4d. to 2d. per unit.

The General Council signified its appreciation of what Mr. Hartley-Davies had done.

The following report of the Legal, Finance and Parliamentary Committee was received and adopted:—

Insurability of Musicians

"The Musicians' Union asked the Ministry of Health to hear their application, which was for the purpose of reducing the number of hours in their normal week, which would have the effect of bringing a large number of musicians within the scope of the National Insurance Acts. The hearing took place on August 19th. Evidence was led on both sides, and the decision of the Ministry will be promulgated in due course, but your Committee is hopeful that there will be little, if any, change. Your Committee particularly complimented T. Ormiston, C.B.E., on his handling of the case."

Parliamentary Opposition Costs

"It will be a matter of interest to the members to note that the successful opposition to the London County Council Bill and the Brighton Corporation Bill has cost £145 19s. 5d., and the recent action in Liverpool concerning the exclusion of children from "A" films has cost £715 10s. 6d. It will be obvious that it would be practically impossible for any individual to undertake such opposition at his own expense."

In connection with the Liverpool case, Alderman E. TROUNSON, J.P., said he wished to express the appreciation of the North-Western Branch of the tremendous assistance given, not only financially, but otherwise, and to say that the amount of the costs was below what they had anticipated. The services rendered by the deputation which had gone to Liverpool had been very marked. Without discriminating, he would like to expresshis appreciation of the wonderful impression made by Mr. Ormiston upon the Licensing Justices.

General Purposes Committee Report

The report of the General Purposes Committee was received and adopted.

The West Lancashire Branch has brought forward the case of a member who claims he cannot obtain British Quota films owing to the competition arising from the British product going into the houses of the associated circuits in his area. Your Committee has recommended that the member should come to London and the President and the General Secretary will interview the renters concerned with him and ascertain the facts, which will then be brought before you.

Cinemas and Land Tax

The Bristol and West of England Branch inquired whether the Association proposed to take any steps that cinemas should be exempted from the operations of the Land Tax. Your Committee makes no recommendation on this subject.

B.T.-H. Service Charges

Your Committee has discussed the question of service charges and the prices of spare parts with the Sound Equipment Co. Your Committee is able to report that a new price list has now been issued by the Sound Equipment Co. with the prices of the various spare parts, which prices are slightly reduced, of the B.T.-H. equipment. Your Committee is still pursuing its inquiries as to whether a reduction in the service charges by the Sound Equipment Co. for the B.T.-H. apparatus is possible.

Earlier Release Dates—Gaumont-British Move

Your Committee would draw attention to the announced intentions of the Gaumont-British circuit to bring their bookings on to a four months' release date. Your Committee would point out to the independents that, according to present plans, it appears that the Gaumont-British circuit will in December and January be showing films within four months either of the trade show or the pre-release show. The Gaumont-British circuit is achieving this result by refraining from booking in the meantime. The position in December and January is envisaged that all the independents will still be on their six and seven months old films, while their competitors, the Gaumont-British, will be showing films that are only four months old.

Playing in Front of Opposition

Your Committee would be lacking in its duty to members if it did not point out this probability. It rests with the members to consider whether they would not be well advised to do as little booking as possible for the next two or three months, that their free dates may come down to the same period as the Gaumont-British dates, namely, about four months. This is a subject which your Committee recommends the delegates to take back and ventilate in their branches.

Sunday Opening

The Joint Committee on Sunday Opening reported as follows:—

"Your Joint Committee has fully reviewed the situation in regard to the Sunday Performances (Regulation) Bill. At the present time, according to the information before your Joint Committee, the Government has not come to any decision in regard to this Bill, and the statements which have appeared hitherto are so much speculation. Your Joint Committee has no reason to suppose that if

the present Government continues in office for some considerable time it will drop the Bill. Your Joint Committee is keeping in closest touch with the Government, and expects to know its decision in these matters as soon as anyone else."

The report was adopted.

International Conference Arrangements

The report by the International Conference was submitted and approved.

In connection with this report of the Small Exhibitors' Committee, the following resolution from the South Wales and Monmouthshire Branch was noted:—

"That the South Wales Branch has heard with gratitude that a serious attempt has been commenced by the united committee to assist the small exhibitor. That we appreciate their efforts and recognise that the benefits would be substantial if agreement could be come to on the matter, and we express our thanks and urge the committee to proceed as quickly as possible with consideration of the matter, particularly in view of the distressed state of trade in Wales."

Film Markings

Councillor J. POLLARD raised the question of markings in the Film Report, and asked if it would be possible to publish the analysis of the marks so that exhibitors could know the particular merits of films.

GAVAZZI KING promised to give the matter his consideration.

Entertainments Tax Worse Than Expected

North-Western Say "Public Must Pay"

"The position in regard to the Entertainments Tax is very bad, worse than any of us ever expected; we never dreamt of seats below 6d. being taxed," said Alderman E. Trounson, at Friday's meeting of the North-Western Branch of the C.E.A.

"I know one town," he said, "where it will mean a loss of £40 a week on the 6d. seats." He went on to say that when the 1d. was taken off the 6d. seats seven years ago it was estimated that revenue would be affected by £3,000,000 in a full year. Now, with the restoration of the 1d., the Chancellor estimated a return of £2,500,000.

The authorities, through the tax returns, would have all the figures by them, but, reading into Mr. Snowden's Budget statement, it was evident that there had been an enormous drop in the attendances at the smaller cinemas.

"What is the temper of the General Council on this matter?" said W. A. SCOTT at the North-Western meeting. "Is it their idea that we should bear the increase or pass it on to the public?"

The CHAIRMAN: "The Council could not discuss the matter until the Chancellor's Budget plans had been revealed."

J. R. DOVENER suggested that the North-Western Branch might give London a lead by indicating what was the feeling in the North-Western Branch in regard to passing on the tax. The general impression was that the burden of the Budget must be borne by everybody, and he was going to suggest that the Entertainments Tax increase should be put on to the price of seats. Uniformity was essential; it would be useless for one cinema to pass on the tax and for another not to do so. If a cinema was taking £12,000 a year, the taxation would cost £2,000, which, in many instances, was more than the amount of profit it was making.

No resolution was moved.

Release Dates

In the course of his report on the last meeting of the General Council, Alderman E. TROUNSON intimated that the question of release dates had been under consideration. Gaumont-British had shortened its dates to four months; the Council felt that the curtailment of dates was in the interests of the exhibitor and assisted in getting prices down to a reasonable level. Those who had been able to keep open dates should be able to get pictures cheaper than those who were booked up for long periods. That was indicated as a guide for the general body of exhibitors to follow at their own discretion.

Mr. SARONIE: "The renters are asking the same prices for films to-day as they were three months ago. There is also difficulty in fixing up dates, because the renters make them contingent on the bookings of the circuit halls."

R. GODFREY HAMILTON said Mr. Saronie's grievance was a genuine one, and it applied all round, but the effect of the Gamnont-British action was bound to be beneficial. It meant that the independent exhibitor, instead of having to wait seven months before he could show certain pictures, would now be able to do so in perhaps four months two weeks.

Exhibitors' Hard Cases

The CHAIRMAN stated that nearly 400 exhibitors had furnished information stating that the revenue of their theatres was less than £125 per week. At the last meeting of the General Council the actual number was 358, but since then further replies had been received. The prospects of an understanding being reached by the sub-committee of the C.E.A., with that of the K.R.S., were much improved. A further meeting of the K.R.S. would be held on September 15th.

Entertainments Tax Bonds

At a recent meeting of the Branch a North Wales member complained of the amount of bond required by the Customs and Excise department to cover Entertainments Tax payment.

It was made clear that in the event of any exhibitor considering the amount of the bond to be too high, the authorities would be willing to review the circumstances, and, in cases where they were warranted, reduce the amount of the bond.

The CHAIRMAN: I think the Secretary will be able to deal successfully with any case that members may bring forward.

"A" Films—Admission of Children

The position in regard to "A" films and the Liverpool Justices' rule forbidding the admission of children under 16 years of age, to cinemas, was further examined.

From the Clerk of the Liverpool Licensing Justices a letter had been received stating that the Theatres and Public Entertainments Committee had had the matter under consideration. The Theatres and Public Entertainments Committee, whilst in sympathy with the request for an alteration in the conditions of the licences, regretted that the legal position appeared to be that the Justices had not power to vary any of the conditions contained in cinema licences, which expired on October 31st next.

The CHAIRMAN explained that that legal difficulty had been anticipated. It meant that the licences, with the conditions attached, had to run the full course of one year.

Exhibitors' Apprehensions

Members were of the opinion that the Branch should not be quiescent, because if matters were allowed to slide, the existing licences might be renewed next month with the old conditions as they now stood; exhibitors should not take that chance.

The Chairman: 'There is no danger of that being sprung on us again; we have received an undertaking that the matter will be considered at the proper time, which will be a short time before the licences are drawn up for submission to the annual licensing sessions.

R. GODFREY HAMILTON asked if it would be good policy to submit a memorial to the Justices, respectfully asking them to withdraw or modify the clause which was causing them so much trouble. To be quiescent might only be to invite difficulty later on.

"Create Public Opinion"

W. A. SCOTT: "If the Magistrates have the power to impose conditions, they surely have the power to rescind them at any time. I am convinced you will get consideration if you bring pressure to bear on the authorities. It was necessary to create a public opinion to bring the Magistrates to the point of understanding how troublesome the new condition was in practice. It was an interference with a respectable body of men, carrying on an important industry, and, furthermore, was an interference with parental control and responsibility. Within the limits of discretion, exhibitors should get public opinion behind them.

R. GODFREY HAMILTON: When you have an organisation such as we possess I think it carries a little weight with the Magistrates, to whom it should be pointed out that this question is a national one and not one of mere local importance.

What Happened Last Year

J. R. DOVENER reminded members that although they were led to understand that the conditions of the licence would be varied without due notice being given to the Association, the clause that was causing them all the trouble was sprung on them last year. There was a danger, unless action was taken by the Brauch, of the public becoming used to the new conditions, and the Magistrates might say that as the present licence seemed to be satisfactory, there was hardly any warrant for reverting to the old conditions.

Finally it was decided, on the motion of R. GODFREY HAMILTON, seconded by Councillor DUNCAN FRENCH, to request headquarters of the C.E.A. that a deputation appointed from London seek a further interview with the Liverpool Licensing Magistrates, before the latter decide their action in regard to the new licences.

This was unanimously agreed.

Afraid of a Riot

A member brought forward a complaint in respect of the condition of a number of films, and asked for the support of the Branch. "To have retained one of the films," he said, "would have been to cause a riot at his evening performance."

It was decided to refer the matter to the Legal, Finance and Parliamentary Committee.

Badly Finished Prints

Mr. SARONIE reported that that week he had received from a firm of renters a brand new copy of a film, the first that had come his way for many months. It gave him a lot of trouble owing to the emulsion preventing the sound from coming through the sound gate. He was of the opinion that complaint should be made to the manufacturers against the delivery of films that are not ready for actual presentation to audiences. It was not fair to exhibitors that film printers should be allowed to turn out films not properly waxed or treated and were generally unsuitable for running through the machine.

Appeal to Joint K.R.S. and C.E.A. Committee

To Hasten Consideration of Hardship Cases

Welsh exhibitors at their September meeting approved the movement of the Joint K.R.S.—C.E.A. Committee, which is considering the position of small exhibitors taking up to £125 and who are in difficulties. But they urged that the Committee's deliberations should be hastened as exhibitors in many industrial areas—notably in South Wales—were in urgent need of relief.

H. VICTOR DAVIS presided at the September meeting of the South Wales Branch, held at Cardiff

Arising out of the minutes, A. B. WATTS suggested that one of the copies of a "talkie" in which H. Victor Davis gave such an excellent explanation of the position arising out of the Sunday Performances Bill, should be retained by the Branch.

The SECRETARY (W. J. Fooks) reported that the total cost of the copies was £55, but that the negative was given free by John Maxwell.

It was decided that a record of their appreciation of Mr. Maxwell's generosity should be made.

The position of small exhibitors was discussed by the Branch. The CHAIRMAN gave an explanation of the proposed relief of certain small exhibitors whose takings did not exceed £125 per week, and said it was imperative that all small exhibitors should send in their returns immediately. So far some hundreds of returns had been sent in, and were already in the hands of Frank Hill, secretary of the K.R.S., and were to have the earliest possible attention. In his view the scheme was a serious attempt on the part of the renters to try and meet the unfortunate position that the "talkies" had brought upon the small hall. He could only urge the exhibitors in South Wales who were eligible to send in their forms.

R. DOONER said that while he was quite aware that the suggested scheme was to benefit exhibitors in a solus position, he was of opinion that there were a very large number of halls taking just over the £125, and not in a solus position, who were in an infinitely worse position, for the simple reason that their overhead charges were much more.

What is a Small Exhibitor?

The CHAIRMAN pointed out that it was futile to raise the question of the definition of the small exhibitor now. That, he said, was raised and discussed *ad infinitum* in the small joint committee. The exhibitors' side were anxious for the figure to be £150, but the other side would not look at it, and it was only with difficulty that they could get £125 settled.

(*Continued on page* i)

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Harry Hargreaves, manager of the Palladium, Morecambe, and secretary of the West Lancashire branch of the C.E.A., in convening the first meeting after the summer vacation, extended a hearty invitation to all interested in the exhibiting side of the business. The notice convening the meeting concludes: "Silent Men invited, Talkers welcomed, Loud Speakers not objected to."

Additions to Emery Circuit

Some weeks ago it was exclusively announced in these notes that negotiations were in progress affecting a number of theatres in the Wigan district. It is now authentic that the group of halls of which C. Robinson was general manager have been attached to the F. J. Emery Film Circuit, Manchester, joint managers of which are Mr. Robinson and H. Newbould. The Emery chain of theatres now comprises about 40 halls, the newest being the Astoria, Prestwich, which opened a few days ago.

Exhibitors' Consternation

Consternation exists throughout the ranks of South-West Lancashire exhibitors because of the new burdens which the entertainments tax will place on their shoulders. In the last two years there has been an all-round decline in revenue, yet running expenses have been the same. The scale of taxation is far too steep for many of the cinemas in the working class districts, and it is a foregone conclusion that great ingenuity, as well as resource, will have to be exercised to overcome what at first sight, at least, appears to be a vicious impost. It is agreed that what is a burden all should share, but, unfortunately, our legislators, in their conception of the principle of quality of sacrifice, imagine the inherent strength of the exhibiting industry to be far greater than it is. There will be a great deal of cutting and pruning in the budgets of the individual theatres, and a revival, with even more force than before, of the agitation for lower rentals. The chief cause of apprehension is that the taxation will keep people away from the cinemas, even if prices of admission are not interfered with.

Exhibitors are expecting a lead from the C.E.A. as to whether the tax should be passed on to the public.

Wigan's 25 Cinemas

There are 25 places of entertainment within the Borough, states the Wigan M.O.H. in his annual report, and each one is inspected periodically. Reports are made on their sanitary condition before the renewal of licences.

More Circuit Building

Although it is strongly rumoured that H. Buxton, who already controls a circuit of 17 picture theatres in Lancashire and Cheshire, is engaged in pourparlers for the acquisition of the 14 additional halls, no definite information on the point is available. Mr. Buxton at all the theatres with which he is connected is featuring entertainments which include a strong dash of vaudeville.

Film Fire at Bolton

During an evening performance at the Belle Cinema, Bolton, one evening last week, a film caught fire in the operating room and destroyed one of the two machines, and also the monitor which keeps the operator in touch with the loud speaker behind the screen. The fire was extinguished by the operator and his two assistants. Meanwhile the audience, to whom the whole occurrence had been explained, made an orderly retreat from the building.

Reopening of Salford Cinema

Arcadia Cinema, Salford, reopened on Wednesday last after having been closed for a few days to enable structural alterations to the operating box to be carried out.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

During a case at the North Shields Juvenile Court last week, when three boys, aged nine, thirteen and ten, were charged with breaking and entering a shop in North Shields, the presiding magistrate remarked that the boys were emotional, and whilst he was not criticising the film industry, there were some pictures which boys like these should not see. The boys were bound over and the parents advised to supervise all books they read and to place more restrictions on their attendance at the more sensational pictures.

Cinema Attendant Attacked

An attack by an unknown man on one of the female attendants of the new Paramount Cinema, Newcastle, occurred while the young lady was making her way home in the early hours of Tuesday morning last week. Following the finish of the opening night's performance, the girl left the bus at a point well away from the theatre when she was attacked by a man. Fortunately just as she was losing consciousness a motorist came in sight and the assailant made off. An unavailing search was made for the man, who left his cap, of which the police took possession. The young lady was sufficiently recovered to attend her duties the following day.

Harassed Northern Exhibitors and the Tax

It is felt in Northern trade circles, an area which has been very hard hit in recent years owing to bad industrial conditions, that the new tax will increase the exhibitors' already heavy burden at a time when many independents are least able to stand it. In some of the mining districts outside the town any increase in the present prices, no matter how small, will make a big difference to the already harassed proprietor, especially those where "talkies" have been installed.

Burning Film Through Cinema Ventilator

Panic was narrowly averted at the Coatsworth Cinema, Gateshead, on two occasions recently, as disclosed at the Gateshead Juvenile Court last week, when four boys, aged from 10 to 14 years, were charged with obtaining rolls of film, setting them on fire, and pushing them through one of the cinema ventilators. The interior of the cinema became clouded with smoke, and the manager and staff had great difficulty in calming the patrons. It was explained that the parents of one of the boys had recently moved into a new house where a number of old films had been left by a former tenant. These had been obtained by one of the boys and handed to his friends.

The bench decided to adjourn the case for six months, and the boys were bound over to be of good behaviour during that period.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

During the week-end I, among a party of about forty, was the guest of Herbert Wilcox and the directors of British and Dominions Film Corporation, on board the *Homeric*—official ship of the Royal Aero Club, for the Schneider Trophy event, and I was therefore able to attend the first world premiere of a film on an Atlantic liner, the film being "Up for the Cup," featuring Syd Howard in a story that at any rate germinates and starts out from his native town of Yeadon. This film is to be shown to the trade by George Stone, of W. and F., on Friday—I understand Syd Howard will be present in person—and every exhibitor in Yorkshire should make a point of seeing it, for it will make an especial appeal to people in the North of England and Yorkshire in particular.

The John Willie Entwhistle played by Syd Howard is comedy and not a dead serious Yorkshire characterisation. Comedy must be—and has been—given some latitude. The result is plenty of laughs, particularly for industrial areas.

Can Leeds Support More Cinemas?

Leeds exhibitors are rather exercised in mind as to whether or not the city will have too many cinemas when the three new supers now in course of building are completed. There are now 58 cinemas in Leeds, of which about half-a-dozen are in the central area.

The effect of the opening of another "super" in town and two others in the suburbs will, it is feared, make competition keener, and already there has been talk of price reductions.

Whether in view of the Budget this will materialise remains to be seen.

It is rather a problem and a problem which the local branch of the C.E.A. will have to face and discuss without delay.

A Bradford Cinema Exhibit

An interesting display has been arranged by the management of the New Victoria Cinema, Bradford, in connection with the showing of "Hell's Angels."

Two of the latest pattern Armstrong-Siddeley aero engines are on view in each entrance lobby of the theatre. These engines are similar to those used by Sir Alan Cobham and by Imperial Airways machines.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

With the recent changes in the management of the Birmingham branch of Universal, and the consequent appointment of new personnel on the sales staff, there has been a reorganisation of territories. Under the new scheme, Vic Smith has taken over the territory of Nottingham, Leicester and Derby; W. Smith that of the Potteries, Herefordshire and Warwickshire, with the exception of Birmingham. The Birmingham district is being covered by S. J. Barratt, who recently joined Messrs. Universal Sales Force.

Dealers and Trade Films

Interesting sound films, dealing with the Morris car programme for the coming year, have been shown at the Colmore Service Works, Bordesley Green, Birmingham, during the past week. The first display was given to over 100 dealers, who followed the production of the car through the various stages with marked attention.

Hampton Cinema's Alterations

An old stalwart in Midland exhibiting circles, Chas. Williams, proprietor of the Hampton Cinema, Birmingham, who acquired the house when he left the Scala, Birmingham, some twelve months ago, has completely transformed it. An up-to-date pay box has been erected in the foyer, the hall treated for acoustics, and now the latest change is the complete redecoration of the interior of the foyer and balcony entrance. Business is reported good.

An Added Attraction

The redecorated exterior of the Palladium Cinema, Hockley, Birmingham, is now a real bright spot following the scheme executed by the Allied Arts and Crafts Guild of Birmingham. Carried out in a light oak tone to the balcony level, finished with a light stone effect to the top with suitable colours used for doors, windows, etc., the house looks decidedly inviting.

Coliseum, Burslem, Jaunt

Kenneth Poad and his staff of the Coliseum, Burslem, held their annual outing on Sunday last, when over 30 members and friends spent a very enjoyable day at Blackpool. Ideal weather favoured the party, who made the journey by motor coach. Lunch was served at the Derby Hotel. Manager Poad made a brief speech after lunch, to which the foreman of the Coliseum replied. In the afternoon the party dispersed to find their own amusement. The homeward journey was delayed somewhat when the lights of the bus failed, but home was reached about 1 a.m.

Butchers' Birmingham Branch Personnel

The appointment of J. Rutter to the sales staff of the Birmingham branch of Messrs. Butchers, to fill the vacancy caused by the resignation of J. Barratt recently, now brin g

the Birmingham branch to full strength. J. E. Fishley, who has been in charge of the Birmingham office for a number of years, and is well known to Midland exhibitors, will act as manager of the Birmingham branch, while P. J. McDonald will cover the Staffordshire and Potteries district, J. Rutter that of Warwickshire—excluding the Birmingham district—Worcestershire and Shropshire, and L. Greenspan the Birmingham district.

Appreciation

An interesting little ceremony in the form of a presentation took place at the Tudor Theatre, King's Heath, Birmingham, during the past week. Harry H. Reynolds, the managing director, made gifts to three members of the staff to mark their long and faithful service. Albert A. Harrison, the manager, who has 10 years' service with Mr. Reynolds to his credit, received a silver cigarette case; Sydney Roberts, the chief operator, also with 10 years' service with Mr. Reynolds, received a cigarette case; and Mrs. Morris, the cashier, who has been associated with Mr. Reynolds for 7 years, received a gold wristlet watch.

Councillor Hewitson's Effort

In connection with the special Hospital Carnival which is being organised in Smethwick from September 20th to 26th, Councillor E. Hewitson has presented a £15 15s. silver challenge cup for the jazz band contest, open to bands in the Borough.

Change of Proprietorship

The Theatre Royal, Loughborough, the enterprise of Warwick Major, has, our representative is informed, been acquired by P. Oswin, proprietor of the Empire, Loughborough, and a well-known figure in exhibiting circles in the Leicester district.

Another Amateur Society

Birmingham has now its second film society, known as "The Workers' Film and Stage Society," which has secured a licence for its first private exhibition at the Scala Cinema, Smallbrook Street, for Sunday, September 20th. The aims of the society, it is stated, are purely educational, and if they obtain the Justices' approval, after Sunday's show they propose to give a series of eight exhibitions at the rate of one a month during autumn and winter.

Another Opening

The Mayfair Cinema, Perry Common, Kingstanding, the latest addition to Birmingham's Cinemaland, opened its doors to the public on Sunday, when a special charity performance was given in aid of the Queen's Hospital. Alderman Sir Frederick Smith officially opened the hall and gave some interesting facts to the public as to the site and the building in general, pointing out that in the Mayfair 90 per cent. of the contracts let in connection with the erection of the house and its appointments came to the city of Birmingham. Provision is made for the wide screen if and when desired, and also the equipment installed for the talking pictures is the latest product of the R.C.A.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 45541)

Notts County Council have approved of the transfer of the licence of the Palace, Leeming Street, Mansfield, from E. D. Williams, of Mansfield, to G. H. Collins, of Forest Town, Mansfield.

Leicester and District

Exhibitors in the city and county are to make a combined effort on behalf of the Leicester Royal Infirmary which will take the form of a special Sunday performance. C. F. Bailey, secretary of the local C.E.A., has advised county members intending to participate in this effort to obtain permission to open from the Justices' Clerk in their area.

Humberstone's Trocadero

The new super cinema at Humberstone, which is nearing completion and will be opened next month is, I understand, to be named the Trocadero.

Doncaster and District

The Arcadia Theatre was officially opened as a cinema on Friday evening last when a private exhibition was given before a distinguished gathering. The Mayor and Corporation of the Borough attended in full strength, together with other prominent personages associated with the stage and cinema. Harry Russell delivered an eloquent address, touching the topic of stage versus screen, and the circumstance culminating in the conversion of this theatre.

The theatre was opened to the public on Saturday, when the "Playboy of Paris" was presented to a full house.

Another House Cleaning

The Savoy is to toe the line with the majority of local houses, and undergo a "wash and brush up" in preparation for the winter "session." Manager A. L. Turner tells me that extensive renovations are to be made, and a very attractive decorative scheme has been chosen. Work is to begin immediately and carried out as far as possible without interrupting performances. It is interesting to learn that the sound apparatus here is to be displaced by what is claimed to be a more up-to-date installation. Further, the new sound unit is built to the specifications patented by a local trade technician, and therefore its performance should be watched with interest.

Scunthorpe Innovation

Said to be the first installation of its kind in the country, a new automatic fire extinguisher for cinema projectors has been installed in the Jubilee Cinema, Scunthorpe. Last Thursday the local magistrates inspected the apparatus and expressed their warm approval of the innovation.

Plymouth

"A" Resolution Defeated

Penzance Town Council, at its September meeting, defeated a resolution, moved by a lady member, seconded by another lady member, and supported by a vicar, that the County Council be asked to take measures to ensure that cinematograph films marked "A" should be exhibited only when children were not present. It was pointed out by one of the speakers who opposed the resolution that because the regulations were that children had to be accompanied by parents or guardians for these films it did not imply that, on moral grounds, they were unsuitable for children.

South Wales

The Coliseum Cinema, Ystalyfera, now one of the best in the Valley, has been redecorated, reseated and wired with R.C.A. equipment.

Good for "Dracula"

Cardiff cinemas last week experienced their best week of the year. The New Imperial, where "Dracula" had its second week's run, had a record week, an early morning matinee having to be run to cope with the demand to see the picture.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

For the time being, at any rate, Mr. Snowden's entertainment tax proposals will not apply to Northern Ireland. Naturally exhibitors are grateful for this small concession as it is held that the entertainment tax will, as in the past, be administered by the Minister of Finance as one of his department affairs, but at the same time exhibitors are not blind to the fact that the Ulster Government may also decide to introduce a second budget, when it is almost certain that the entertainment tax will come under review. In order to safeguard the position, the trade is taking steps to prevent, if possible, any change in the tax as at present in force.

Good Again

His Honour the Recorder of Belfast, at the annual licensing sessions, has renewed all applications for cinema licences. Once again the manner in which Belfast cinemas are run was shown by the fact that there were no objections whatsoever to any licence.

A Great Day

The first annual tournament organised by the White Cinema Club was held by the kindness of the Falls Bowling Club at Fruithill Park, Belfast, and was a great success from all points of view. The Club acted as hosts to luncheon, etc., to the large attendance from the trade.

In Brief

Messrs. Wilton and Barry have taken over the Pallidrome, Strabane, and are to have "talkies" installed. J. Quinn has once again secured the lease of Foresters Hall, Dungannon, but does not propose to have "talkies" for another year. M. Logan has opened the Ballyclare Picture House with R.C.A.

AT THE C.E.A. MEETINGS

(*Continued from page* 43)

Mr. DOONER said he could give instances where records of returns were sent up to the Special Committee and they have not been acknowledged.

The CHAIRMAN remarked that it would be a good thing if other districts adopted the idea of the Western Valleys of Monmouthshire. There the exhibitors put their heads together, and, being quite candid with one another, found they were eligible.

W. BERRIMAN (Pontypridd) remarked that he was not very much concerned about whether the figure was £125 or £150. He had recollections that forms went out about twelve months ago, and nothing had been done. He knew of small halls who had sent returns to the K.R.S., and though these had been acknowledged, nothing further had transpired. He was anxious to know whether the present committee were going to put more speed into the work. He would suggest that if there were any means by which they could hasten the work the Branch should adopt them.

The CHAIRMAN explained that the previous effort was a failure by reason of the fact that exhibitors were loth to give information asked for in the forms, but on this occasion things were different, and he considered the present effort much more hopeful.

The following resolution was unanimously passed:—

"The South Wales Branch have heard with gratification that a sincere and serious attempt is being made by the United Committee to deal with small halls whose average takings are not above £125 per week. They heartily approve of the effort which is being made, recognise that the benefits will be substantial, and express their thanks to the United Committee, urging them to proceed energetically with the work especially for the sake of areas such as Wales suffering from industrial depression."

Are Posters Over-priced?

The question of the high cost of posters was brought up by A WATERS (Newport), who said it had struck him as strange that while the prices of other commodities had come down, those of posters remained high. It was possible in perhaps one or two instances to get a 20 per cent. discount, but in others the full price had to be paid.

Mr. WATTS: With regard to carbons, the position there also seems to be wobbly.

Mr. WATERS: That is a question of competition. You can buy where you like, but with publicity you are bound to buy from the renter you have your picture from. The renter must be making huge profits in publicity which we should be getting, seeing that everything else is coming down.

Keeping Kiddies' Patronage

Mention has been made recently of the dearth of good outdoor serial pictures since the advent of "talkies," and several exhibitors have stated that no provision has been made for children, and that, consequently, the large and valuable resultant patronage is lost to them. There is abundant evidence, however, that this fault has now been remedied. Take "King of the Wild" as an example. This Wardour all outdoor serial has already played in several situations, and at Sunderland was an absolute clean up, we are informed, whilst at Hull it not only registered big returns with the children, but with adults also. The same story comes from Walsall and Goole and Dublin, coupled with regrets that they have only the limited period of twelve weeks in which to benefit from it. "King of the Wild" certainly has everything kiddies want and look for—wild animals in jungle surroundings with abundant thrills, tragedies, villainies and chases—just the right mixture!

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Modern Cinema Technique

Technical News and Notes

The Congress Lectures

There is one point in connection with the International Illumination Congress that technical readers should not lose sight of. In the main, interest in the Congress has been focussed on the spectacular lighting demonstration and factory visits that have occurred throughout the country. But, behind the scenes, there has been a really formidable list of Lecture Sessions, at which papers have been given dealing with every possible aspect of lighting problems. I have in front of me a list of over 100 subjects in English, French and German, ranging from the theory of diffusion of light by opal glass to "humanitarian footcandles," whatever that might be. In between are papers dealing with the lighting of cinema studios, remarks on the photometric and spectrophotometric comparison of coloured light sources, the origin of visual sensation, adequate wiring, and, in fact, a host of unsuspected side alleys which the illuminating engineer has to explore. I do not know what arrangements have been made for the ultimate publication of these papers, but they should form a volume of serious and permanent interest to everyone associated with modern lighting problems.

"A London Symphony"

I should like to draw attention to the excellent little booklet issued by the London Committee of the International Illumination Congress under the name of "A London Symphony." It consists of a series of highly interesting articles dealing with a variety of subjects intimately associated with London life. Edith Shackleton writes on "Shopping"; Harley Withers on "London as a Finance Centre"; Prof. Ferguson on "Science in London"; J. C. Squire on "London's Men of Letters"; Col. Shelmerdine, Director of Aviation, on "London as an Air Centre"; Montague Cox, J.P., on "Greater London"; the Deputy Keeper of the Records on the "Governments of London," and there are half a score of others equally interesting and authoritative articles. The book is admirably illustrated and is an excellent souvenir, not merely of the Illuminating Congress but of London itself. It is obtainable at 3s. 6d. (or 4s. 6d. with French and German translation) from 32, Victoria Street, London.

Agents Wanted for B.B.T.

The B.B.T. Ltd., whose adhesive letters and ingenious display novelties have already been described in THE BIOSCOPE, are making very rapid progress, and those who recognise the company's products will have noticed them by the hundred in all kinds of shops throughout the Metropolis. The device which seems to be specially favoured is the multicoloured announcement frame which, when lit, certainly makes a brilliant effect in any window and is equally visible in daytime. The company is now open to negotiate for territorial agencies, and those interested can find further details of the company's products in our advertisement pages or can apply direct to the company's headquarters, at 52, High Holborn.

Epoch Moved

The Epoch Radio Company has had to move into larger premises to cope with the increasing volume of business which developed during recent months. Readers should therefore notice that the company's new address is, from to-day, Exmouth House, Exmouth Street, E.C.1. Telephone number, Clerkenwell 6666.

Trouble Free

So high has the standard of operation become that theatre stoppages and breakdowns have become virtually negligible. Many theatres have, by careful daily overhaul, achieved a trouble free record, at any rate so far as external evidence is concerned, and, as time goes on, there is less and less excuse for a serious interruption to the programme. Western Electric service statistics for August show that, with 1,353 theatres in service, an average of only one-third of a minute sound loss per theatre was recorded —or two-thirds of a second per theatre per day. Incidentally, the company has started a new emergency service routine in the Southern area whereby travelling time on a trouble call has been reduced. In the past Bush House was a centre point for a circular area of 14 miles, so that in an emergency a journey of 10 or 12 miles was sometimes called for. Under the new scheme the 14 mile area has been sub-divided into two mile sections, and in the event of trouble reference to a chart indicates the man nearest to the breakdown, who can be on the spot in a matter of minutes. The new system will still further lessen time losses on W.E. equipped houses.

Tempered Osram Filaments Now

The General Electric Co. is making preparations for a formidable autumn campaign in connection with Osram lamps. Pearl finish will still be the major item for "straight" lamps, but there will be a phenomenal range of special purpose lamps for every possible requirement. The feature of this season's Osrams is the new filament which is tempered and toughened to the strength of steel. The Osram "tempered filament" is all that its name implies and not a meaningless technical phrase. Tempered filaments are designed for greater strength, reliability and brilliance. Finally, the company guarantees the lamps are made from Empire materials in British factories.

New S.M.P.E. Presidency

J. I. Crabtree is apparently determined not to accept re-election as President of the S.M.P.E., a post he has held for two years. The society is fortunate in having secured the acceptance of Dr. A. N. Goldsmith, vice-president and general engineer of the Radio Corporation of America. Another nominee for president is Dr. V. B. Sease, Director of Research, Dupont-Pathé Film Manufacturing Co. Both men are outstanding scientists of proven executive ability, and their election should ensure an active year and forcible leadership. The S.M.P.E. appears in some directions to have lost some ground recently, and without attempting to fix the blame on any individual, the matter is one that should be remedied.

Bigger and Better Lamps

Studio lights have been getting bigger and bigger, but developments in this field seem only to have started a general bigger and better lamp movement, for now instead of a 5,000 watt lamp we have lamps of 10,000 and 20,000 watt types for such special purposes as aerodrome lighting. Lamps of this size, naturally, have a somewhat limited application, but the concentration into powerful units results in a substantially higher efficiency. For instance, it is stated that a 3,000 watt lamp gives about 60 per cent. more light than fifty 60 watt lamps would do. This week comes news of the production of a 50,000 watt lamp, though there is not likely to be a run on these colossal bulbs. The lamp is said to give as much light as 1,600 lamps of 60 watts each, so that the efficiency of the 60 watt lamp has virtually been doubled. As a 50 kilowatt lamp requires 230 amps at 220 volts, the introduction of leading-in wires is a special problem. All metal parts in the vicinity of the filament become red hot and the general heat developed makes it impossible to come within six feet of the lamp. The complete bulb weighs about 16 lbs. The filament consists of tungsten, 2.5 millimetres thick, wound into a 10.5 mm. spiral. About 610 grammes of tungsten are used, a quantity sufficient to furnish wire for 110,000 220 volt 30 watt lamps.

Where Artifice Beats Nature

There are places where artificial lighting is definitely superior to natural. The lighting of big railway stations, for instance, is invariably unsatisfactory. Stations like St. Pancras, with a huge curved roof of glass, present a really impossible problem, for the glass obscures rapidly with smoke, and in the nature of things can only be cleaned once or twice in four or five years. Boston has just remodelled the South station, which is

over 600 feet long, and has abandoned natural lighting altogether. A series of box fittings with diffusing glass, similar to the Holophane Prismatic plates are fitted flush to the ceiling, and the result is said to be highly satisfactory, avoiding the disagreeable "forest" effect caused by isolated pendant fittings hanging from a lofty black roof.

The Sound Engineer's Ignorance

Studio conditions controlled by arrogant officials naturally breed a type of servile subordinate who, ultimately, was crystallised in the phrase "a Yes-man." Nowadays, when ruthless examination into causes of inefficiency is going on, a number of men in the studios are getting quite a reputation as "No-men"—that is to say, men who have deliberately set out to maintain their independence of outlook and are willing to challenge the omniscience of the studio Joves themselves. Quite recently an inquisitive sound engineer was inquiring as to the reason for the amazing popularity of the "Yes-men" even with executives of undoubted ability, and the inquiry provoked the caustic rejoinder from Joe Poland: "That's easy. Negatives stay in the can; it is the Positive gets the applause!"

New Fox-Ford Trucks

Fox Movietone in America are reorganising their sound trucks and have ordered a fleet of 120 Ford coupes to replace the heavier vehicles now in service over the world. The first batches have already been delivered and are completely equipped with camera, tripod, wiring, etc., for news-reel work. The cars are equipped with a new camera almost as easy to handle as the old Akeleys and very little heavier. The heavy cables formerly used have been replaced by finer wiring. Generally, the vehicles have the appearance of an ordinary Ford, but the dickey is taken up by a compartment where the camera and tripod are stored. At the back, in place of a luggage carrier, is a small platform for the cameramen and the tops of the cars are reinforced with steel so that the cameramen can stand up there if necessary. The earlier trucks had an equipment weighing something like 800 lbs., whereas the new equipment only scales 200 and the cost has been dropped from £6,000 per outfit to £1,000 for the Fords. As the Movietone trucks are said to average 40,000 miles per year, the saving in running costs with the lighter vehicles is likely to be considerable.

New Asbestos Screen

In these days of new screen ideas, which seem to carry us very little further forward, fresh announcements in this field cause little excitement. It is, however, perhaps worth mentioning that a new asbestos sound screen has just been put out, which has received the august approval of Electrical Research Products, Incorporated. The asbestos consists of a series of rod-like filaments, the shape and angles of each rod being based, it is said, on complicated mathematical formulae. The screen is called "Visibestone" (Vision, Asbestos and Tone), and it is said that there is no distortion owing to the minute rod-like structure which reflects the light from the round surfaces at wide angles without any harsh reflections. It is said that there are no holes to destroy the picture, but it is unfortunate to see that "a tremendous depth of picture is apparent, though complete stereoscopic vision is not claimed." It is, I think, a mistake for makers of new screens to make this everlasting claim of semi-stereoscopic pictures. It only antagonises the intelligent reader, who, by now, knows that stereoscopy is not a question of a screen or a reflecting surface, but will only be secured by some radical and fundamental development in cinematography.

For Pity's Sake!

If anything goes wrong in the projection at your theatre, for Heaven's sake don't rush to the telephone to demand the cause of the trouble. If your projectionist knows his job and is reasonably conscientious you may be certain he is working feverishly to remedy matters and your telephone call will be so much more of his valuable time wasted. Every second in that breakdown will be like an hour to him, and you might just as usefully step into the box and hold his hands for 30 seconds or so as ring him up on the 'phone. If the trouble continues beyond a reasonable time, then, of course, there may be some justification for a telephone call or, better still, a visit to the box. But in the interval give the projectionist credit for being just as anxious to get matters right as he humanly can be. This is not to suggest that you should not do everything possible to foster the idea that any stoppage or breakdown in the show is a colossal tragedy; but the time to press that home is while the projectionist is making his daily overhaul and not during those terrible moments when Trouble stalks into the box.

Inverted Noise

First Stage Hand—How come, Bill? We just finished construction on this set yesterday. Now we have to tear it down.

Second Ditto—Well, you see, the company hired a new architect and he designed the set with the sound-track space on the right-hand side.

F. F.

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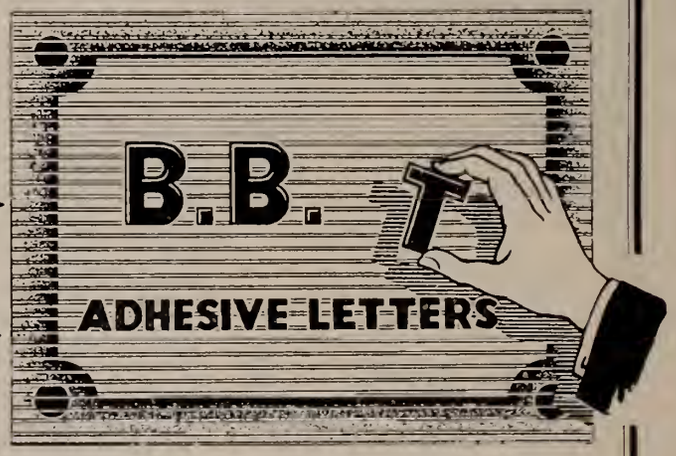
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HIGH INTENSITY

Construction Difficulties Met—

LIGHT FROM A DARK SUBJECT—VII

By

R. WATKINS PITCHFORD

NEGATIVE CARBONS

—by Special Materials and Design

The amount of light in the arc contributed directly by the negative carbon is negligible, and yet, since a chain can be no stronger than its weakest link, the quality of the negative and its capacity for handling satisfactorily the current of the arc are matters of vital importance to efficient operation.

Let us revert once more to the point upon which stress was laid in an earlier chat and remember that the negative, although smaller in diameter by 3 or 4 millimetres than its corresponding positive, has yet to carry the same value of current.

Now, a reduction of only a few millimetres may not appear at first sight to have much significance, but, particularly when we are working at current values to the order of 130 amperes, this necessity for a smaller negative introduces a whole gamut of problems of its own. The factor which, perhaps more than any other, is responsible for making the problem complex, is that we are dealing once more with the triple electrical path implied by three resistances (or conductors) in parallel.

Peculiarities of a Triple Conductor

If the negative could be composed entirely of some one material whose coefficient of conductivity were a known constant, we could predict with some certainty the reduction in current carrying capacity which would accompany a reduction of a millimetre in the diameter.

But when we come to deal with a triple conductor, such as the high intensity negative met with in practice, we find that we must consider not only the actual thicknesses of copper coating, shell and core, but also the relation between each one and the other two—this consideration being vital if the negative carbon as a whole is to behave as a balanced product in the arc. In other words, if we had made a batch of 11 m/m negatives and now wished to make a batch of 10 m/m ditto, it would not be sufficient merely to reduce the external diameter of the shell and leave the core and copper thickness as before; we should have to redesign the carbon as a whole, carefully proportioning out each of the three elements.

Let us, then, take a typical high intensity negative and examine the three elements in order.

The Shell.—The first thing which we discover is that the lamp-black carbon (of which our low intensity carbons are made, as described in an earlier talk) is not suitable for high intensity negative shells. In the first place, it has not got the requisite conductivity even under optimum conditions of design. In the second place, it is apt to "revert to type" and go back into the soot from which it was made, when subjected to the fierce heat of the high intensity arc.

Graphite *v.* Retort Carbon

A "graphite" carbon certainly meets the requirements as regards conductivity even without copper coating, but it is not particularly suitable for cinema projection work, partly because of its expense, partly because of its rapid burning rate making pairing with an appropriate positive and feeding when in the arc matters of difficulty, and partly because of certain irregularities in its behaviour.

We, therefore, come to the type of carbon which is favoured by most carbon manufacturers, particularly in this country. This is termed "retort" carbon. Retort carbon has a specific conductivity which lies between that of graphite carbon on the one hand and lamp black carbon on the other. It can be recognised, if the copper coating is peeled off, by its grey crystalline appearance as opposed to the dull black surface of the lamp black shell.

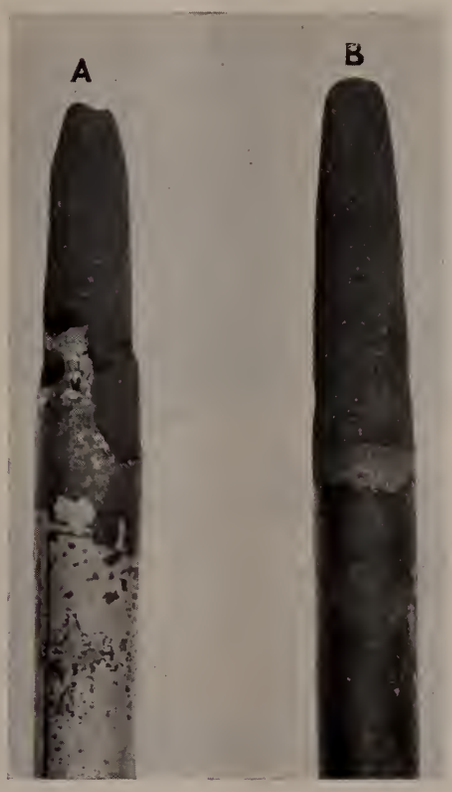


Fig. 3

Comparative results between a carbon with lamp-black base and retort carbon (right) burned under same conditions

"Squirted" and "Pin-Type" Cores

Retort carbon has, in addition to a relatively high conductivity, a robustness both as regards mechanical handling and also as regards withstanding punishment in the arc. A study of Fig. 3 will bear out this last statement—the carbon on the left is of lamp black base, while that on the right is of retort carbon. Both carbons were burned in the same lamp consecutively at 180 amperes. We shall return to a further consideration of this figure.

The Core.—In the meanwhile let us observe that there are two distinct types of core employed in high intensity negative carbons. They are known respectively as "squirted" and "pin-type" cores.

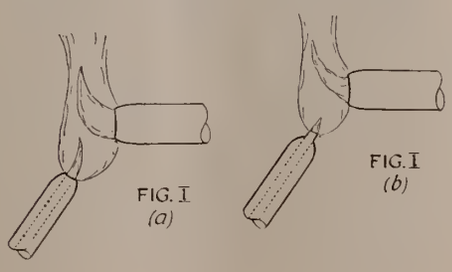


FIG. I (a)

FIG. I (b)

The pin-type consists of a core of hard carbon whose specific conductivity is less than that of the shell. This core is itself coated with copper and inserted into the core hole of the carbon, as we saw was the case when dealing with low intensity negative carbons. (In this pin-type negative, incidentally, there are four resistances in parallel—the copper coating, the shell, the core and its copper coating.)

At one time the pin-type core was highly favoured, but to-day the majority of manufacturers, including the British, prefer the squirted type, in which the core hole is filled with a plastic material termed pitch-coke.

Why is a Coating Necessary?

Those manufacturers who employ the squirted core attach a considerable importance thereto and claim definite advantages in the matter of arc formation. The high intensity arc forms the subject of our next article, but in the meanwhile we may show by diagram in Fig. 1 that the small depression in the negative tip which appears when the squirted core is used (*a*) conduces to hold the flame steady, whereas the pin-type shown at (*b*) cannot claim this advantage.

The Shell Coating.—We now come to the most important element of all, namely, the shell coating. In the first place, why must we have a coating at all? The reason is that, the overall diameter of the electrode being fixed by optical and other considerations, a metallic reinforcement is necessary on account of the difficulty of obtaining a shell material which will handle the high intensity of current.

As we have seen, a graphite carbon will support considerable current intensities without any reinforcement at all, and in general it can be said that the amount of reinforcement necessary will vary inversely as the conductivity of the shell. From this it must follow that shells of very poor conductivity will require reinforcement up to a point where there occurs definite cuprous discolouration of the arc flame. This discolouration not only vitiates the characteristic colour of the flame given by an impregnated positive, but it may easily accentuate any chromatic aberration in the condenser system and ruin definition of the picture.

The Importance of Intimate Contact

Here, therefore, comes in the importance of the "retort" carbon. A good quality retort carbon will nor require a great deal of reinforcement, and so the risk of discolouration does not arise.

But whether the reinforcement be heavy or not there is one imperative demand, the coating must cling to the carbon like mud to a blanket! We must therefore discover a high conductivity coating capable of forming this intimate contact with the carbon surface. The coating metal must, moreover, have a reasonably high melting point.

In this respect nickel is a suitable metal, and some years ago this was tentatively employed, but difficulties were encountered and the idea was eventually abandoned in favour of copper. But although copper

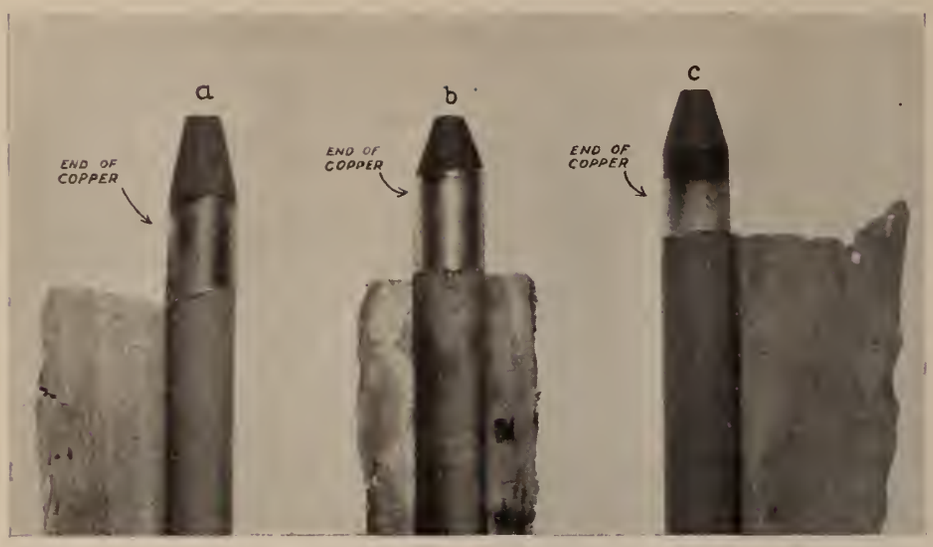


Fig. 2 **Right and wrong methods of coating, to leave a breathing space by which the moisture imbibed in the coating process can escape**

forms so admirable a reinforcing medium on account of the readiness with which it will deposit electrolytically on carbon, yet the process of depositing it abounds in pitfalls for the inexperienced.

Some brilliant laboratory work has been carried out in this country in the matter of depositing copper on cinematograph carbons, but, very naturally, the process employed is not available for publication. It must suffice to deal with one or two points which concern the results rather than the manner in which they are obtained. Probably the most important point of all is that connected with drying the carbon.

The Moisture Problem in Plating

Carbon, we know, absorbs moisture very rapidly, and it therefore stands to reason that when a carbon is inserted in a bath of copper sulphate it will absorb moisture, the degree to which this occurs depending upon the precautions observed. It is naturally desirable to prevent the ingress of moisture altogether if possible, but no great harm is done by the presence of small amounts, provided always that adequate provision is made to dry the carbon out before it is put into stock.

In some makes of carbon it is the practice to immerse the entire rod in the bath, thereby sealing the carbon hermetically in a copper sheath. The result is that two things happen. Firstly a local action takes place between the copper and the acid-saturated carbon, and secondly, when the carbon is put into use in a lamp, the intense heat converts the moisture into vapour, which in its efforts to escape forces the copper coating away from the carbon.

Leaving a Breathing Tip

The effect of this is that (a) the loose copper sheath burns independently of the carbon, forming molten globules which play havoc with mirrors and condensers as well as colouring the arc flame, and (b) the electrical balance of the three (or four) elements of the carbon is upset. We no longer have combined current distribution over the copper and the carbon, but each acts independently from an electrical point of view.

It is therefore essential that the carbon be not entirely immersed in the solution, but that the coating end below the shoulder of the point. If this precaution is observed and the carbon is placed in a gas oven to dry before being placed into stock the moisture will find a path of escape, and there will be no trouble on this score.

This is shown in Fig. 2, where (a) shows a high intensity negative in which the copper leaves off below the shoulder, thereby providing a " breathing " space for moisture. The shell in this case is of retort carbon and the core is squirted. At (b) the copper coating has been carried right over the tip of the carbon and afterwards the tip has been ground. There is no outlet for moisture except to burst open the copper coating. The shell in this case is of lamp black carbon. The core is squirted. (c) This shows the copper carried to the correct breathing height, but the shell is of lamp black carbon. The core is squirted.

Let us now revert to Fig. 3 and we will see the practical result of the observance or neglect of these precautions. The carbon at (a) is of lamp black base, with its necessarily heavy copper coating. Owing to moisture pressure the coating has become loosened and crackles when the carbon is rotated in the fingers. A certain indication of this looseness is the blotchy discolouration of the copper. Note also that the lamp black carbon has been unequal to the heat and has spindled badly.

Signs of a Good H.I. Negative

The carbon at (b) preserves its regular grain and texture and the copper coating adheres firmly to the carbon, discolouration being normal.

The signs of a good high intensity negative therefore are :—

(a) A clean, smooth copper coat devoid of the rough pimples of crystalline copper which denote excessively rapid deposit.

(b) The core should be of squirted type and not copper coated.

(c) There should be a dull discolouration of the copper after use in a lamp and not a blotchy pink and black appearance.

(d) The copper coat should adhere firmly to the carbon. Test this by cutting a strip of copper off a negative, then try to peel off the coating. It should tear away, bringing particles of carbon with it, and the carbon revealed beneath should be grey and crystalline in appearance, not smooth and dull black.

Finally (e) the copper coating should finish off below the shoulder of the point.

These qualities will appear in their correct importance when we discuss the operation of the High Intensity Arc next week.

Additional Morrison Model F.4.

A. E. Morrison & Sons report rapid progress with their installations. During the past four weeks, in addition to twelve equipments abroad, they have wired the following houses :—

The Cinema, Glastonbury, Somerset ; The Cinema, Shepton Mallet, Somerset ; Olympia, Wordsley, Wolverhampton ; Picture House, Sedgeley, Wolverhampton ; Queen's Hall, Brierly Hill, Birmingham ; Cinema, Portishead, near Bristol ; Cinema, Wadebridge ; Cinema, Padstow ; Electric Cinema, Kilmarnock ; Picture House, Tillicoultry, Stirling ; Cinema, Goldenhill, Staffs ; Picture House, Birchington, Kent ; Palace, Blandford, Dorset ; Victoria, Newtown, Montgomery ; Kinema, Woodhall Spa, Lincs ; Victory, Horncastle, Lincs.

The company also announces a new model, styled F4, specially designed for halls seating from 300 to 500 patrons, and priced at £260, or £2 weekly. Supply will commence on October 1st, and arrangements provide for six installations a week. It is an all-mains model, using no batteries whatever and has been under severe test for the past six months. Reproduction, it is said, will compare favourably with the all-mains G model with the Voigt horn.

A BOX OF BLANKS

I have a tip I would like to pass on to brother projectionists running disc films.

Have a small tin box on the rewind bench containing lengths of blank film from one up to twelve frames, with both ends scraped ready for use.

This is very handy to have, and I have not seen a projectionist who has it.

JAMES FALCONER,
Chief Projectionist,
Casino Theatre,
Aberdeen.

The amplifier has an anode dissipation of 25 watts, is in four stages, and mounted in the main panel, which is fitted in the centre of the projectors. This panel houses the fader, and the changeover, the voltage dropping arrangement for the speaker fields, and the transformers for the exciter lamps, which are fed from raw A.C., the thick filament overcoming hum. The main speaker is a moving coil, in a directional horn, and a small magnetic monitor is also fitted.

The soundhead is a triple-sprocket damped type, with a flywheel balancer, and uses the CMG16 photocell, and the Taylor-Hobson focussed optical system.

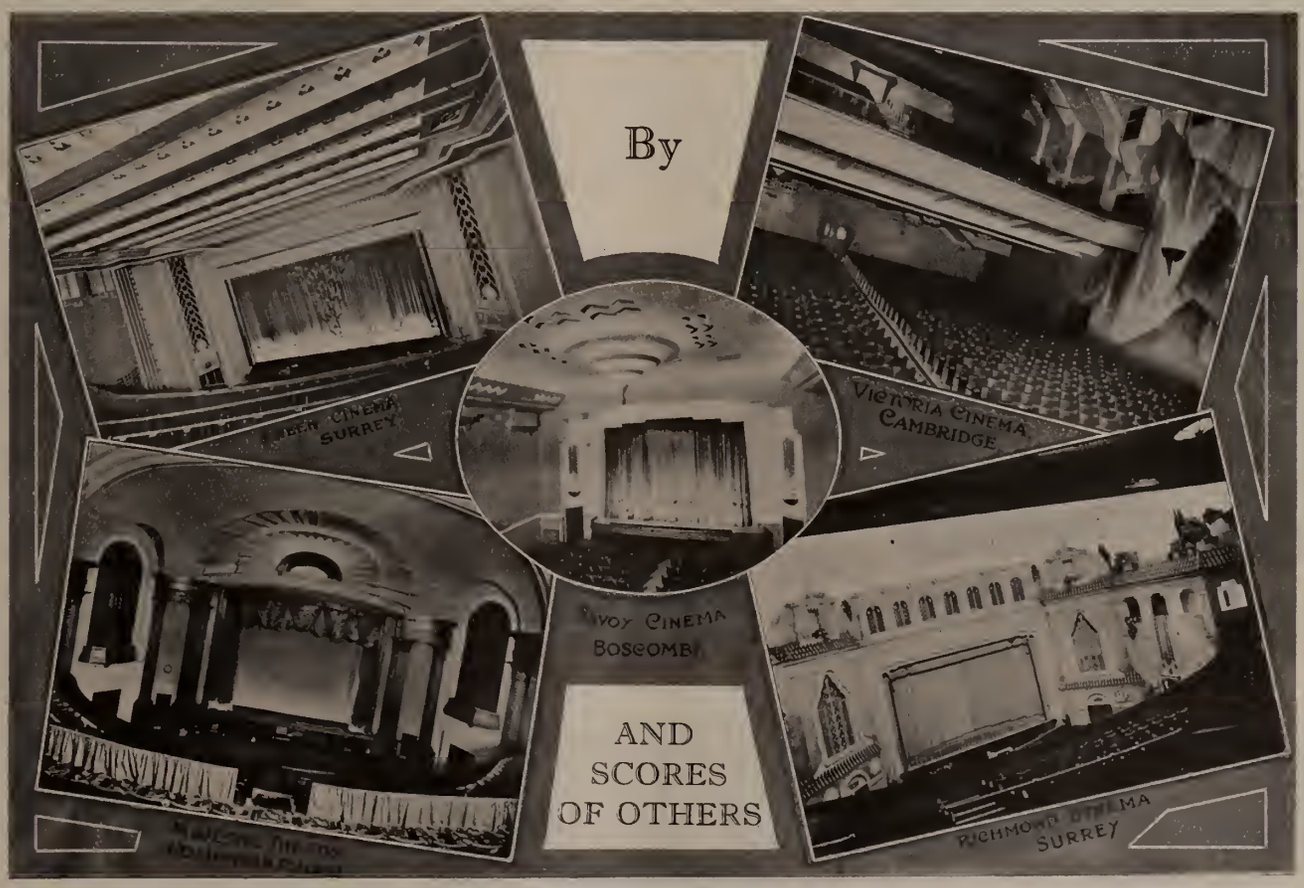
By housing all components on the one panel, fitting is simplified, and the time of installation, from first to last has been cut down to four days.

The cash figure of £260 is an extremely low price for which an exhibitor can obtain a sound equipment backed by a responsible firm. Although the price is low, it is said to give exceptionally good reproduction and challenges comparison with any existing equipment.

"I STAND BEFORE YOU TO-DAY AS THE EXPONENT OF A NEW STAGE ART, IN WHICH LIGHT, ONCE THE HUMBLE SERVANT OF THE PRODUCER, RISES TO DIGNITY, POWER & IMPORTANCE"

Chief Colour Consultant of Holophane Ltd., in his address to the International Illumination Congress, September, 1931

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ARCHITECTURE in

At left : Westminster Abbey (Holophane-Siemens)
Below : County Hall (Siemens)

THE demonstrations in connection with the International Illuminating Congress, now running, have given an immense fillip to the study of floodlighting possibilities. There is a movement to make some of the installations permanent.

The International Illumination Congress at present being held in this country has attracted an enormous amount of public attention. There are several things about this Congress which are not commonly known. For instance, few people remember that the Congress had its origin in the great Paris Exposition of 1900. In that year the International Congress of the gas industry resolved that an international committee be appointed to determine the rules to be followed in Photometric Observations on Incandescent Gas burners. It met in 1903 and in 1907 ; but it was not until 1911 that the organisation was enlarged to take in the study of all lighting problems, including those relating to electricity.

Finally an International Commission on Illumination was formed in 1913, and this Commission meets every three years and has become increasingly important. It was suspended almost immediately by the war, but resumed its work in 1921, and subsequent meetings have become highly organised, and have set up no fewer than seventeen important sub-committees specifically dealing with phases of lighting, one of which is Committee 14, which deals with Cinema Lighting. The chief function of the Commission is standardisation from a practical and commercial standpoint, and much solid work has already been done.

The outstanding feature of the present Congress has been a concentration on the floodlighting of public buildings. These have been extraordinarily successful and have focussed the attention of Press and public on the work of the Commission in a way that could not have been secured by any other means. But it must not be imagined that this floodlighting has been confined to London. On the contrary, practically every town of any importance in the United Kingdom has had its public buildings illuminated by electricity. No fewer than 54 towns have carried out ambitious floodlighting schemes in honour of the Congress or the Faraday Centenary. Twelve Cathedrals and Abbeys and six Castles are a few among the historic buildings which have been in the limelight this month. Fourteen London Boroughs co-operated in the scheme, and a prominent official has estimated that a load of no less than 10,000 kw. has been maintained in connection with this scheme.

A 300-Foot Throw

In London the illuminations were of a spectacular character and ranged from special lighting on H.M.S. *President* to displays at the Croydon Aerodrome. At the aerodrome various methods of landing at night under lights carried by the aircraft themselves were demonstrated, and the General Electric Company, as well as the Claude General Neon and Messrs. Chance, Bros., combined in an exhibition of aerodrome and fairway lights and landings at night under civil conditions of flight.

It is not easy to enumerate all the displays that were made available for Londoners during the first fortnight of the Congress. The gigantic display was only made possible by the sympathetic co-operation of various Government departments and authorities who were most considerate in granting facilities. Each night the streets were packed with spectators to such an extent as seriously to disorganise traffic. In fact, on the first two or three nights traffic in the centre of London was brought to a complete standstill.

On the river the firefloats at Hungerford Bridge were illuminated by the Siemens Company, while H.M.S. *Scout* in the Pool of London and H.M.S. *President* at the Victoria Embankment were lit by the Admiralty and Messrs. J. Mowlem. The centre of attraction, however, was naturally the lighting of Westminster Abbey and Big Ben. This installation was carried out jointly by Messrs. Holophane and Siemens, and attention had been drawn to it earlier in the year by a trial demonstration. Holophane-Siemens 1,000-watt floodlighting projectors were installed on the flat roof of the Central Hall. The throw from the Central Hall was 300 ft. from the Abbey, which has a frontage about 225 ft. high by 95 ft. wide.

Big Ben is about 320 ft. high, with a width of approximately 50 ft., and for this illumination the floodlights had to throw a beam over 170 ft. long. Altogether 96 Holophane Long Range Projectors were used for floodlighting the three faces of the clock tower. On the basis of 1d. per unit, as these projectors are 1,000 watts each, the load is 96 kilowatts, and this works out at 8s. per hour, or on an average of four hours per day equalising for winter and summer, £584 per annum.

Strand Electric and Stelmar in Trafalgar Square

These figures are interesting as showing the reasonable scale on which impressive floodlighting can be maintained, though it is worth pointing out that the figures are based on the Holophane system and the company claims that their projectors give maximum efficiency at minimum cost. On the other hand, most electricity companies would make a special rate for a big public floodlighting system.

The colonnade above the clock face was equipped with 27 Siemen silver glass reflectors and 100-watt Pearl lamps. Inside the clock are 36 150-watt gasfilled sprayed amber lamps.

The London County Hall, by reason of its position on the far edge of the Embankment, made a particularly good subject for floodlighting, and Messrs. Siemens obtained quite exceptional results. The equipment included 34 Siemens extensive type floodlight lamps equipped with 1,000-watt lamps, 12 lanterns of similar type equipped with 300-watt lamps and 16 narrow beam projectors equipped with ribbed prismatic front glasses to give a rectangular beam and fitted with 1,000-watt lamps.

The floodlighting of Trafalgar Square was carried out by the Strand Electrical Engineering Company to the designs of L. G. Applebee, manager of their theatre and engineering department. The main building at either end was illuminated by their pattern 48 flood lanterns containing 1,000-watt lamps placed at 12 ft. centres and about 24 ft. from the front of the buildings. The centre portico was specially treated by directional lighting, so that the columns stood out in relief against



the LIMELIGHT



At left: Nelson's Statue (Strand Elec. and Stelmar)
At right: Clock Tower (Holophane and Siemens)
Below: Somerset House (Edison Swan)



the main background. Here the lighting units were from 17 in. "Sun Ray" stage floods, adapted for outdoor use, each with 1,000-watt lamps and placed at 9 ft. centres.

The spire of St. Martin's Church was illuminated by Stelmar projectors placed on the roof of the National Gallery and by flood lamps at the base of the steeple. In addition, the figure of Lord Nelson was illuminated by three Stelmar projectors placed on the top of the Grand Hotel buildings, Drummond's Bank and the Admiralty Arch respectively. The intensity of each beam exceeded 1,000,000 candle-power, the optical system being specially devised by the Stelmar Projection Lighting Co. It is claimed for the Stelmar projectors that they give a very much higher actual illumination for equivalent current consumption than any comparative equipment available. Considering the dirty state of the statue, the effect was extraordinarily good, the figure appearing as a phantom suspended in a darkened space. The average throw of each lamp was 350 ft., the source of light being, of course, a gas-filled lamp.

In floodlighting the question of light intensity is of first importance. The position of the building in relation to street lamps, for instance, has an important bearing on the result. The National Gallery when first illuminated gave an intensity of 7-ft. candles. This was increased owing to the street lighting in the line of vision.

One interesting fact that emerged was that a very slight mist caused an almost total obscuration of floodlighting when viewed from a distance, although from a traffic point of view vision seemed perfectly clear.

At Buckingham Palace the General Electric Co. prepared an elaborate scheme of floodlighting for the main front which faces the Mall, as shown on the next page. The Victoria Memorial immediately opposite the Palace was floodlighted as an integral part of the scheme and made an outstanding architectural feature. The main illumination was carried out by means of G.E.C. long-range floodlight projectors, placed alongside the railings within the forecourt, and was so arranged as to floodlight across the front of the Palace from one direction, so as to throw into prominence the architectural features. The projectors embody single piece mirrored glass reflectors with high wattage Osram lamps. In order to provide a certain amount of contrast between the illumination of the Victoria Memorial and the Palace, it was decided to flood the former with contrasting illumination and to secure a silhouette effect of the Memorial against the front of the Palace, in amber.

Benjamin Electric at the Tower

At the Tower of London the floodlighting was of rather a different nature, in that the purpose was to provide illumination over the open ground area rather than the illumination of building frontages. This type of floodlighting is employed extensively for industrial purposes in railway areas, quarries and outdoor sports. As the lighting is projected downwards from suitable vantage points or poles it is possible to use open reflectors of less elaborate constructions than is necessary when the light is projected upwards.

A feature here was the introduction for the first time of the Benjamin "Duoflux" floodlights, which by their combination of vitreous enamel reflectors with an interior non-tarnishing polished metal reflector produces a composite beam having a concentrated high candle power core surrounded by a wide angle diffused distribution. This enables large areas to be covered, while emphasising any particular section or feature within beam range. "Duoflux" is used where a long throw is nccessary, but in other points at the Tower elliptical and parabolic angle reflectors were employed, and in some cases small enclosed "projectorlux" floodlights were used.



Somerset House, once a Royal Palace and now the habitat of several Government departments, was among the historic buildings floodlighted. The Terrace facing the Thames Embankment was revealed in all its magnificence, as though the departed sunset had returned to demonstrate its aesthetic influence on one of London's most stately buildings, while surrounding structures were enveloped in the gathering darkness. From the River Thames and Waterloo Bridge, spectators saw the erstwhile Royal Palace to its fullest advantage, its 600-ft. frontage transformed into a panorama of tinted light by one of the largest floodlighting schemes yet undertaken in this country. The scheme had been designed by the Illuminating Engineering Department of the Edison Swan Electric Co., Ltd.

The Ediswan Co., incidentally, took a notable part in supplying equipment for the floodlighting festival, for it supplied projectors and lamps for no fewer than 46 floodlighting installations in London and throughout the country, the floodlighting projectors most commonly in use being the Mars, Saturn and Neptune. Hereford Cathedral, Rochester Castle and Selfridge's were among the many installation for which this company was responsible. (Photo on next page).



Home Office Regulations, 1940

According to David Robson

Several readers of THE BIOSCOPE have congratulated me for offering up "three cheers for the L.C.C.," others, presumingly exhibitors, have threatened to shoot me at sight, whilst still others have offered useful suggestions towards bettering the cause. I feel now that it would be better for me to smite the authorities with one hand and stroke them with the other in order to protect my personal beauty from such violence as suggested. Anyway, I know that what I now have to say will surely please them.

From what I can gather, at least judging from the leading article in a recent issue of "The Fire Fighters' Weakly," I have started off a keen competition amongst fire chiefs as to which one can enforce the most rigid regulations. For the benefit of these gentlemen I offer some useful suggestions for their consideration.

Fire officials see the world through smoked glasses, and it is their duty should there be fires that at least they can put them out with the minimum of discomfort to themselves. Therefore, should it be a film fire, they do not want to be bothered with using water when axes will do. In fact, one station officer told me that they would far sooner deal with a REAL fire than a film fire, which meant to them more writing than water!

Whilst practically every precaution has been effected to ensure that everything in the projection room is fireproof, little, if any, attention has been paid to the subject of personal attire, especially in these prosperous days when operators wear silk hose, celluloid collars and cuffs, and carry in their pockets such dangerous weapons as petrol lighters and matches. Why, it's just courting trouble!

Then why not hardwood suits with permanent creases, asbestos shirts and tin neckwear? And what of the theatre staffs? In this direction would not Celotex frocks look attractive, with acoustikos stockings suspended by fusible links for the ladies. The male staff might be more appropriately dressed as full-fledged firemen.

Of course, it will eventually boil down to "WHY HAVE A CINEMA AT ALL? WHY NOT BUILD ANOTHER COUNTY HALL!!!"

Would you believe that I know of one exhibitor who built a cinema so strictly to rule in order to please the authorities that when he opened the doors to the public they gazed, not upon a super cinema, BUT ON A FULLY EQUIPPED FIRE STATION!! Who knows but that any further endeavour to please such people by sticking close to the regulations might mean but a bench in the park with the cloud as a screen?

Personally, in striving to decipher some of the regulations as written in the book against the verbal interpretation of the various inspectors, I spent days and nights in continuous study, ending by burning up my bed in disgust. After all, what *are* the stars for?

Now, *should* there be any prospective cinema builders left, it might be a good suggestion for them to apply to the local surveyor first for the plans, instead of the usual practice of submitting one's own, and then proceed to build exactly to them. One might then reasonably expect that, when the building is three parts finished, only 200 per cent. of it will be incorrect instead of the usual 99 per cent.

But apart from all else, officialdom has its uses, especially in these days of unemployment. One little suggestion from a Council inspector keeps one labourer at work for many weeks, so why worry?

Finally, by the time we reach 1940 it might be also reasonably assumed that I will be the proud possessor of the ideal one-man box. Hardwood throughout, lined with acoustical felt, fittings by Burkitt, featuring "Hell's Bells" and "passed" for the last time by the L.C.C. What Price Glory Now?

CONVERTED OPERA HOUSE

The Opera House, Tunbridge Wells, which is now controlled by L. H. Jackson (who controls, amongst other theatres, the Plaza, Southend, the Queen's, Empire and Plaza, Walthamstow), and which reopened last month, is now claimed to be one of the most beautifully appointed cinemas in the South of England.

Following the taking over of this theatre, a most comprehensive modernisation scheme was considered necessary. In fact, the Opera House has been partially rebuilt and entirely redecorated. Included in the general scheme was the erection of an entirely new projection room. General colour scheme is in deep pink and gold, while the new carpeting, seating and stage drapes all conform most harmoniously with the general ensemble.

Other new equipment includes sound by Western Electric, Simplex projectors and a most modern system of stage lighting. The stage lighting was designed and installed by the company's own electrical engineers, and is claimed to be as effective as any yet produced.

Exterior alterations include the positioning of a new steel and glass canopy, while the addition of blue and red Neon lighting adds considerably to the smart frontage.

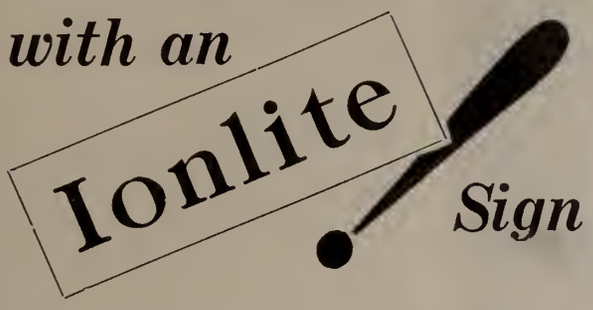
At the moment there is no orchestra, the incidental music being provided by the Christie organ.



MORE ILLUMINATING CONGRESS DISPLAYS: The floodlighting of Rochester Castle, carried out by the Edison-Swan Electric Co. *Top left*—The effective installation at Buckingham Palace, carried out by The General Electric Co. Details on previous page

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Last week "The Bioscope" published first exclusive pictures of the new Paramount Theatre, Newcastle. On this and the opposite pages are further illustrations of this luxurious house. Here is a thoroughly satisfying Foyer treatment, though an inharmonious note is struck by the gilt frame at right

Birmingham's New "Mayfair"

Some Novelties in Design and Decoration

(By Ford Jones, "The Bioscope's" Midland Representative.)

September will mark the opening of Birmingham s latest entertainment centre—The Mayfair—erected in College Road, Kingstanding, Birmingham, one of the new housing estates sponsored by the Birmingham Corporation. The Mayfair Cinema Co., Ltd., has on its board four well-known figures in Birmingham exhibiting circles—Messrs. Lionel Lyons, I. Jacobs, E. Garfield and A. W. Rogers.

The front of the house is 80 ft. wide and constructed in "Guildstone" and red brick, with a series of ornamental windows on the mezzanine lounge level, ornamental canopy over the entrance and a short series of steps to the foyer. Four sets of double doors complete the frontage, which is on pleasing lines.

Storage Battery Emergency Lighting

The entrance foyer is of ample dimensions, having paybox fitted with Automaticket machines, and on the left the manager's office and stalls paybox, balanced on the right by the switch and generator rooms. The foyer decorations are in graduating tones of orange, deep at the base, merging into the self colour of the plaster as it rises, whilst the ceiling is in gold, surrounded by beams decorated in orange. The artificial lighting still further enhances this decoration, for on each side of the auditorium entrance are wall lanterns let flush into the wall, which are illuminated from behind to show up the iridescent purple and green of the glazing.

The same style of decoration has been employed in the mezzanine lounge, which, with its luxurious carpeting and restful furnishings, is a charming place for the patron to tarry. At the back of the lounge are store rooms and staff rooms, together with accommodation for the secondary lighting system, which is by means of storage batteries—a new feature to Birmingham. On the left is a good sized staff room and on the right a ladies' room tastefully equipped with appointments to please the feminine taste.

A continuation of the stairs leads to the rear of the balcony and the operating department. In the centre of the lounge is the entrance to the balcony, which brings one to a central position in the tiers of seats, thus dispensing with much stair climbing, a feature that will at once find favour with visitors.

The seating in the body of the hall and in the balcony is divided into four blocks. Seating throughout is of the tip-up type, upholstered in rose velvet with sorbo imposed arms giving the last word in comfort. Lighting is of the three-colour type, contained in concealed form in balconyettes under the windows on the side walls and by means of ten lanterns carried flush in the roof.

Effective Use of Self-Coloured Plaster

The decorations employed in the house are unusual, in that there are large areas of self colour acoustic plaster. Around the base of the hall, extending to a height of something like 4 ft., is a dado of royal blue surmounted to the balcony level with pax-board, which in turn is followed to the ceiling with acoustic plaster. This is relieved by decorative fibrous plaster around the side windows and balconyettes, decorated in royal blue and in parts suitably relieved by a silver stipple.

The proscenium has good lines, giving an impression of solidity combined with simplicity. The opening is 47 ft. wide, providing accommodation for wide screen effects should these be introduced at a later date. The plasterwork around the opening carries the blue finish in conformity with the other parts of the house, whilst a pillar-like effect is also obtained by means of a silver stipple finish at the sides. The white space over the exit doors at the side of the proscenium end is relieved with a panel design carried out in the same mediums.

Auditorium Has Jointless Floor

A feature of this hall is the use of a jointless floor for the auditorium, thus dispensing with the necessity of carpet. This flooring is a product of Diespecker, Ltd., under the name of "Magnasite." In appearance it is not unlike cork linoleum ; it is easy to keep clean, grips the tread and is claimed not to chill the feet.

Much thought has been expended on the lighting effect around the proscenium, which is by means of a three-colour lighting system carrying 500 lamps on the inside, whilst concealed around the outer edge is a further arrangement of white lights, which produces a halo effect and at the same time a rainbow effect on the curtains and screen. Carpet is laid in the balcony, which has provision for 420 patrons, the auditorium seating 1,200.

Front and Car Park Floodlighted

In addition to the accommodation in the foyer and mezzanine lounge, there is a large and well appointed crush hall at the side of the house for those using the cheaper seats. There will be no need for intending patrons to search for the Mayfair at night, for its position is to be advertised by a series of floodlights, which will boldly pick out the house and its adequate car park.

The architect responsible for the planning of Birmingham's latest cinema is Hurley Robinson, of 6, Cherry Street, Birmingham.

Contractors for the undertaking are :—Building, C. Bryant & Sons, Small Heath, Birmingham ; guildstone front, Allied Arts & Crafts, Ltd., Tyburn Road, Birmingham ; fibrous plaster, acoustic plaster and decorations throughout, The G.S.T. Co., of 39, Newhall Street, Birmingham ; electrical installation and secondary battery lighting, The Midland Electrical Installation Co., Wolverhampton ; curtain control, Furze & Co., Nottingham ; seating, W. W. Turner & Co., York Road, King's Heath, Birmingham ; special jointless flooring, Diespecker, Charles Henry Street, Birmingham ; Terratza flooring, Cecconi, Fazeley Street, Birmingham ; central heating, Fredk. Evans, 219, Heathfield Road, Handsworth, Birmingham ; steelwork, E. J. Keay & Co., Darlaston ; ticket machines, Automaticket, Ltd. ; curtains, Lewis', Ltd., Birmingham ; sound equipment, The R.C.A. Co. ; Ross projectors, W. A. Webb & Co., Birmingham ; canopy and stairways, Glover & Co., Aston, Birmingham ; and carpeting, Bedford & Fairfax, Birmingham.



In the new Paramount house modernism is gracefully wedded to older decorative forms as in this typical alcove. The curtain edges strike the only irritating note

THE TUDOR

West Bridgford

NOTTS

Surprising as it may sound the Tudor Cinema, West Bridgford, Notts, which opened last Monday (September 14th), is the first picture theatre specially built for talking films in the Nottingham area.

Promoted by a syndicate of local business men the Tudor is entirely a private venture. The first manager is E. B. Chaplin, who for some time was assistant manager at the Elite, Nottingham, and later was manager of the Parliament Street Picture House, Nottingham, and the Palladium, Beeston.

The Tudor is a striking building both as regards its exterior and its interior decoration, which are widely different in style. The Tudor was planned by Alfred J. Thraves, F.R.I.B.A., of Victoria Street, Nottingham, and built by Messrs. W. & F. Chell, of West Bridgford. The total cost of the theatre is understood to be between £20,000 and £25,000.

A Non-Industrial District

As West Bridgford is a purely residential neighbourhood, which prides itself on having no building more industrial than a laundry, great care had to be exercised with regard to the appearance of the exterior, and Mr. Thraves has been at extraordinary pains to design a type of building that will not conflict in any way with its surroundings. The Tudor style of architecture was adopted for the exterior—hence the name of the theatre.

The Tudor accommodates 1,450 patrons. The main entrance of the cinema is in the centre of the building and is flanked on either side with stone bastions having castellated tops. These are illuminated with flood lighting at night.

The Tudor occupies a magnificent site on a circus into which roads from many directions radiate.

Entrance is gained through the main doorway to a Tudor panelled foyer which gives direct access to the auditorium, while staircases lead to the circle. The design of the foyer and of the staircase approach has been carried out on strictly Tudor lines.

Western Electric on Kalee

On the exterior the lead lights have been modelled on those at Moreton Hall, Cheshire, a classic example of this period. Lead panels have been inserted at intervals in the façade containing heads of artists, authors, playwrights, soldiers and adventurers of the Elizabethan era.

On entering the auditorium an entirely different type of architecture is encountered, the interior having been treated in a free Continental style.

The building is absolutely fireproof, being of steel frame and ferro-concrete construction throughout.

The colour scheme includes orange, blue, gold and grey, these colours being used in the carpets, furnishing, seating and the curtains.

The lighting is also of the latest type, concealed panels being employed throughout.

The heating unit is of the oil-burning type with thermostatic temperature control.

The whole of the theatre is fitted with vacuum cleaning plant. The projection equipment includes Kalee machines and Western Electric sound.



The lofty, ornate dignity of the Paramount auditorium is enhanced by clever lighting. The columnar treatment is at once massively impressive and playful—excellently suited to the architecture of pleasure

Walkley Palladium Renovated

Charming lakeland scenes, including pictures of Ullswater, appear in the panels and alcoves along the walls of the renovated Walkley Palladium, Sheffield. The new colour scheme and lighting effects strike a novel and most charming note in cinema decoration. The varying shades of blue of the frescoes referred to above are in refreshing contrast to the background of light fawn. The moulding of the ceiling has been treated in crimson and gold, from which hang six magnificent lanterns with colours of lemon and pink.

Colourful as the scheme is, it has nothing cheap or bizarre about it. The artists, who have been engaged on the work for some weeks, have brought to bear considerable ingenuity, such things as ventilators on the walls being hidden in the shape of some ruined abbey or a wooded bank side looking down on to a charming stretch of water. The effect is further helped by small bluish lanterns, which have been placed around the hall.

The Walkley Palladium is one of the oldest cinemas in Sheffield. It has never spared expense in keeping up to date, and was one of the first houses in the city to instal "talkies," although not a central house. F. W. Woodward, the manager, has served at the cinema throughout the whole of the 17 years. For 13 years he was chief operator, and was appointed manager four years ago.

It is interesting to note that the whole of the decorative work was carried out without the hall having to close for a single night.

The work was carried out by F. A. Foster, Ltd., of Nottingham. Repairs and alterations were also carried out by T. Owen, builder, of Walkley.

Salisbury House in Strict Tradition

Gaumont's Tudor Palace

When John Halle, a wool merchant, of Salisbury, built his house opposite the Wool Market in 1470, he may have wondered what would happen to his refectory or halle after he had passed on, but he certainly could never have imagined that after nearly five centuries his beautiful room would form the entrance vestibule for a picture theatre! Yet such is the case. The theatre is the Gaumont Palace, Salisbury, which opened on September 7th, and John Halle's coat of arms and his merchant's mark are still clearly seen on the window and chimney-piece; the finely worked open timber roof and the walls remain as he knew them.

When the site was purchased at the beginning of 1930, the Gaumont British architect, W. E. Trent, F.S.I., and his assistant, E. F. Tulley, L.R.I.B.A., were faced with a novel and difficult problem. A picture theatre is essentially a modern building, and under ordinary conditions requires modern treatment, but here was a site containing an old early Tudor hall, which, apart from its great historical value, would of necessity form part of the theatre approach.

Neon the Only Modern Touch

It was finally decided that as far as possible the old atmosphere should be preserved and that the new theatre should be redolent of its Tudor approach. How extraordinarily well the architect has achieved his object is abundantly apparent.

The appearance of the timbered, panelled, and plastered ceiling, mullioned windows and the stone walls hung with tapestries are a striking tribute to the accuracy and care which has been taken.

The front of the original building facing the canal remains unaltered, except that the oaken beams and general woodwork have been cleaned right down and dressed with oil. A bright note is struck by including the original bright hues of the shields and armorial bearings which are incorporated in the frontage. The only modern touch is that the name of the theatre has been carried out in Neon.

Fifty Hand-Painted Tapestries

The interior has been untouched except for necessary repairs and is a very interesting example of an old oak-timbered building. From the entrance hall glazed swing doors lead into the halle of John Halle. For those interested patrons and visitors a short history of the halle has been framed and hung on the walls. From this point the old building is left behind.

Passing up the two broad flights of steps one enters the Crush Hall proper. This lounge is panelled in oak and has a plastered ceiling, finished and decorated in the Tudor manner. From the Crush Hall entrance is gained to the auditorium, while staircases lead to the café and circle.

The theatre has a total seating capacity of 1,675, of which number 550 are accommodated in the circle. The decorative treatment of the auditorium is essentially on the lines of a large hall of the Tudor period.

A striking feature are the fifty beautifully painted tapestry panels which were executed by Frank Baines. The wall panels, besides being a strikingly decorative feature, act as sound absorbers and, it is claimed, materially help the acoustics.

The lighting of the auditorium has been very carefully considered and the old character has been preserved by the use of wrought-iron pendants. A modern note has been introduced by the use of concealed lighting in the ceiling panels, and by the glass valance around the lower side of the circle front. On either side of the wide proscenium opening are two decorative iron grilles, which by the deft use of concealed lighting add a pleasing old world touch to the stage. The whole of the electrical installation was carried out by E. C. C. Nicholls, A.M.I.E.E., chief engineer for Gaumont-British.

The theatre has been provided with a spacious stage, fire-proof curtain, grid flies, and all the equipment necessary for presenting practically any stage programme.

The projection booth and all attendant rooms are situated above the circle. A spacious café is on the first floor; it is entered from the main balcony staircases. The decorative treatment here is similar to that of the theatre, the rooms being panelled in grey scrubbed oak with a timber and plastered ceiling.

The heating and ventilation system has received great attention. No less than one and a half million cubic feet of fresh air being taken into the theatre, cleansed, warmed if necessary, and extracted hourly.

Contractors:—

General contractors, McLaughlin & Harvey, Ltd.; steelwork, H. Young; heating and ventilating, G. M. Haden, Ltd.; fibrous plaster decoration, Clark & Fenn, Ltd.; fireproof curtain, Frank Burkitt; roofing material, Richardsons Building Supplies, Ltd.; asphalt, Limmer & Trinidad Co., Ltd.; furnishings and seating, &c., W. W. Turner & Co., Ltd.; electrical fittings, F. H. Pride; cement, Cement Marketing Co.; sound system, British Acoustic; metal work, Garton & Thorne, Ltd.; lead light glazing, Pugh Bros.; ironmongery, A. E. Davis; terazzo paving and tiling, Marble Mosaic.

How Artist and Engineer Co-operated

Lighting at Cambridge Victoria

The very unusual ideas in architecture and decoration embodied in the new Victoria Cinema at Cambridge made the problem of lighting an unusually difficult and interesting one. It was obvious that ordinary methods of illumination would have to be scrapped if the specialised work of the decorative artist Baron Rosenkrantz was not to be completely nullified as soon as the first switch was turned. From the beginning it was understood that the auditorium would be shaped in a manner suitable for the use of light thrown from different angles. It was also understood that a very clever decorative scheme would be provided. Changes in the colour of the light were to produce corresponding changes in the colours and shapes of the decorations.

Messrs. Holophane, Ltd., therefore arranged for the main illumination of the hall to come from two points in the main ceiling, this lighting to be supplemented by additional lighting from the orchestra pit and from specially designed wall brackets. The main ceiling was to be provided with two large ceiling fittings, one being 10 ft. by 7 ft. and one 7ft. by 4 ft. 6 in. These fittings are fixed in openings cut in the ceiling and the lighting equipment is mounted *above* the ceiling, the light being thrown downwards into the fittings.

Coloured Lamps Barred

The fittings were specially designed, after much thought, to harmonise with the main shapes of the auditorium, and as the result was to produce a shape not unlike a many-facetted diamond, the various faces are glazed with Holophane flat prismatic glass with the prisms running in different directions. The prismatic glass not only refracts the light, thereby illuminating the ceiling itself and the rest of the hall, but also produces a very charming effect in the splitting up of the colours.

Special wall brackets were designed for that portion of the wall between the balcony and the proscenium arch. The wall brackets are 3 ft. 6 in. high by 3 ft. 6 in. wide, made in copper, and with two sets of lighting equipment in each. One set illuminates the lower translucent portion of the bracket, the second projects coloured light up the wall.

Lighting the underneath of the balcony presented great difficulty, as close ceiling type fittings had to be used. It was desired to avoid coloured lamps for the coloured lighting. After many experiments, Holophane produced a new type of fitting employing clear lamps with reflectors and colour filters, the bottom of the fitting being specially arranged with prismatic glass to distribute the light over the desired area and to produce a most charming effect when the colours are switched on.

Three-colour flood equipment has been supplied for the orchestra pit and arranged to throw coloured light upwards on to the ceiling so that it strikes the various faces of the ceiling and walls at a different angle from the light refracted by the main ceiling fittings.

The Special Rosenkrantz Curtain

Through this installation the Holophane principle of red, green and blue light has been strictly adhered to and all the equipment, other than some Hedralite brackets, incorporates clear lamps with reflectors and Holophane colour filters.

A special curtain has been designed by Baron Arild Rosenkrantz for the front tabs. Great care was taken in the experimental stages to make sure that not only the colouring but the materials of which these curtains are composed were suitable for the maximum effects of Holophane lighting. As a result the changing effects under the Holophane footlights and battens are really remarkable.

The auditorium and stage lighting is controlled by a Holophane dead front type switchboard in the operating box. There are fifteen dead front dimmers on this board, arranged in six tiers, each with a slow-motion master control. This switchboard is in turn controlled by a motor-driven master dimmer, enabling the dimmers to be set to certain positions and the light gradually brought up according to the lighting plot by the operation of the control switch.

The great success of the lighting and decorative scheme at the Victoria Cinema, Cambridge, was due to no small extent to close co-operation between Mr. Montague Wheeler, the architect, Baron Rosenkrantz, Mr. R. C. Pointer and Holophane, Ltd.



The Capitol Theatre, East Didsbury, Manchester.

Emergency lighting at the East Didsbury Capitol!



The proprietors of this up-to-date cinema have installed the Keepalite Emergency Lighting System with a Chloride Battery and so ensured that at all times there will be adequate light for the safety of their patrons. Should the normal electricity supply fail the essential lights will carry on. There will be no danger of panic, disorganisation or loss of prestige. Over 100 cinemas have adopted the Keepalite system as the most satisfactory way of meeting the licensing regulations for emergency lighting.

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The Regal, Leamington

(By Ford Jones, "The Bioscope's" Midland Representative.)

Few cinemas are as favourably situated as the Regal at Leamington, the latest enterprise of the Bath Cinema Co. (Leamington), Ltd., of which Mr. and Mrs. J. Devies are the directors; it can be reached with ease from all directions. Messrs. Horace G. Bradley & Clarke, the architects, have achieved a notable success. Every aspect of the theatre is pleasing. Absolutely modern in style, the exterior of the Regal is in terra-cotta, Atlas white cement, carrying ornamental designs, and red brick.

There are two entrances, one in Portland Place and a corner one abutting Augusta Place and Dormer Place. The Portland Place entrance has a built-in canopy over the main doors, carrying concealed lighting in colours. On each side of the main entrance are artistic leaded light windows and large exit doors. The pay-box is facing the main doors, with a wide entrance on either side, which by means of only six steps gives access to the graded portion of the floor, which serves as the balcony.

No True Balcony

On the extreme left is a long connecting foyer, which serves as a means of communication to the Augusta Place entrance as well as a crush hall for waiting patrons. The decoration of the Portland Place entrance is in rippled acoustic plaster with designs in geometrical progression. The lower part of the walls of the waiting foyer are marble and acoustic plaster is used for the upper portion. The Augusta Place entrance is carried out in the same style as Portland Place, with the exception that there are shops on each side.

The auditorium has no balcony, but the floor is graded and the portion which serves as the balcony is raised some 6 ft. from the body of the hall, thus dispensing with steps. The hall has much of the East in its lay-out and decorations, and can be likened in many ways to a Chinese temple.

Eastern Tang to Decorations

The seating, which in the balcony is upholstered in rose velvet, is arranged in four blocks, giving a centre gangway and further gangways on each side, thus saving inconvenience to patrons in having to pass a large number of seats either in entering or leaving. In the body of the hall, where the upholstery is in blue, seats are arranged in three blocks, with a wide passageway around the sides and two gangways.

On each side of the front portion of the hall there are what may be called aisles, the wall decoration of which is in blue figured acoustic plaster, with medallions in silver, and pillars in ruby. Over the arches is a design worked in vertical lines with a crest over the centre after the style of the fleur-de-lis. The balcony decorations are after the same style, but carry gold medallions instead of the fleur-de-lis. A Chinese pagoda in decorative plaster forms the centre entrance at the rear of the balcony.

The proscenium design is oblong and free from any form of curves, it houses a scheme of concealed lighting, with wrought-iron art grilles around the inner edges. The decoration around the proscenium portrays the Chinese dragon, and it contains all the brilliant colour and richness of the East. The ceiling has a long recessed portion with a lacquered red grille, under which are concealed lights.

A three-manual Super O Model Barbieri organ is installed, the first instrument of its kind to be adopted in this country, the music of which when required can be amplified. The projection equipment includes Western Electric Sound and the latest Ernemann III projectors.

The engine-house is claimed to be one of the most up-to-date installations in the Provinces. Here are housed two Crossley Vertical Compressorless Diesel engines, each developing 97 b.h.p. and driving Crompton Parkinson generating sets, each of 50 kw. 500 r.p.m., giving 220 volts and 227 amps. Thus the theatre produces all its own electrical power.

The seating capacity of the Regal is 1,490; 508 in the "balcony" and 882 in the body of the hall.

The main contractors and builders are Messrs. G. E. & W. Wincott, Nuneaton; terra-cotta work, Messrs. Gibbs & Canning, Tamworth, Staffs; casement windows, Messrs. Etherington, Ltd., Glover Street, Birmingham; fibrous plasterwork, Messrs. Lazzerini, Nottingham; electrical installation, Messrs. Parker, Winder & Achurch, Ltd., Birmingham; heating, Messrs. Ashwell & Nesbitt, London; engines, Messrs. Crossley, Ltd., Manchester; generating plant, Messrs. Crompton Parkinson, Ltd.; glazing, Messrs. Pearce & Cutler, Birmingham; sound system, Western Electric Co.; organ, Messrs. Barbieri, London; projectors, Messrs. Walturdaw, Ltd., Birmingham branch; and seating, W. W. Turner, York Road, Kings Heath, Birmingham.

SOUTHAMPTON PLANS PASSED

Southampton Corporation has passed plans for the erection of a cinema by A. C. Palmer, on the Regent site, Shirley.

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Hall & Connolly H.I. Arcs Now Marketed for £95

British Patent Holders Commence Manufacture

Though it has never been a secret, there are many people who have never realised that the well-known high intensity arc lamps made by Hall & Connolly, of New York, are actually manufactured under licence from the Sperry Gyroscope Co., Ltd., of London, who control the patents on the rotating of the positive carbon.

The Sperry people decided to manufacture the arc in this country, and by arrangement between Sperry and Hall & Connolly, the identical arc lamp which has hitherto been known as the Hall & Connolly high intensity arc is now being constructed in this country.

This means that the import duties payable on the arc while it was manufactured in the States are no longer affecting this market. Consequently a very considerable reduction in price of this arc is possible. J. Frank Brockliss are the distributors of the arc and they are in a position to meet immediate orders. That there will be a considerable demand for the lamp is inevitable when it is appreciated that the new price, which is only £95, represents a drop of £50 per arc !

Makers' World-Wide Reputation

The deservedly high reputation of the Hall & Connolly arc, both for its design and its construction, will in no way be sacrificed. The Sperry Gyroscope Co., Ltd., have been actively engaged in the manufacture of searchlights for upwards of twenty years and are the pioneers of the high intensity type of searchlight lamp. Their main line of activities lies in the fields of gyroscopic compasses, ship stabilisers, etc., and the concern has a world-wide reputation for reliability.

The Hall & Connolly arc is of the true high intensity type. The normal rating of the arc is from 75 to 120 amperes d.c. The burner is of simple and robust construction and consists essentially of a combination tilting and swivelling stand upon which, but electrically insulated therefrom, is mounted an upright bracket casting carrying the lamp frame proper.

Heat Shields for Contacts

The lamp frame carries a long spline shaft and a threaded shaft along which ride the positive carbon holder carriage with its rotating gears and carbon clamp. The threaded shaft advances the carbon carriage at the same time that the carbon holder and clamp are being revolved in the carriage. At the front of the lamp frame is a locating "V" recess in which rests loosely a half-round carbon contact of ample surface and weight. In this contact the carbon slides and rotates under pressure from another contact resting on top of the carbon held down by a spring and lever.

The carbon carriage is provided with a quick release from the worm drive for quick retrimming of the carbon. The length of travel of the carriage is sufficient to give 22 minutes of continuous burning at normal amperage.

The positive carbon contacts are shaded from the heat of the arc flame by means of insulated, laminated shields made of heat-resisting non-corrosive metal. The negative carbon unit consists of a pivoted self-aligning carbon clamp carriage sliding on two substantial rods or guides, the upper ends of which are rigidly attached to the guide-head casting, which in turn is attached to, but properly insulated from, the same bracket casting carrying the positive unit.



The controls of the Hall and Connolly Sperry High Intensity Arc

The guide-head casting has a "V" recess into which the carbon is held and slides under tension of a tungsten spring located underneath the pivoted carbon-holder carriage. The pivoted carbon holder and the "V" shaped guide-head insure constant and correct alignment with the positive carbon, and at the same time give to the copper coated negative a good wiping contact.

Operation of the Automatic Feed

Feeding motion is imparted to the negative carbon through a connecting rod coupled to a nut travelling on a long threaded shaft located on the back of the burner away from the direct heat of the arc.

The feed control consists of a potentiometer resistance unit, a 1-29th h.p. shunt motor, and suitable reduction gearing. The potentiometer is connected across the lamp terminals. One field wire and one armature wire of the motor are connected to one terminal of the potentiometer. The other field wire is hooked to the opposite potentiometer terminal, and the other armature wire leads to the variable arm of the potentiometer.

Condenser Combination

When the arc is struck, arc voltage is impressed on the potentiometer and the fields of the motor, while the voltage applied to the armature varies in infinite steps from full arc voltage to zero voltage, depending upon setting of the potentiometer arm. The motor windings being designed for 110 volts, the motor, when running on arc voltage, is at a low degree of magnetic saturation and therefore very sensitive to changes in voltage, and being directly connected to the lamp feeds, slight variations in arc length are compensated for by an immediate and corresponding change of motor speed.

A new size of condenser mount has been adopted ; in previous Hall & Connolly arcs the condenser mount would take a back condenser of 4½ in. diameter and front condenser of 5 in. diameter. Experience has resulted in the use of a condenser mount accommodating two condensers of 6 in. diameter. The standard combination consists of two 6 by 9 in. plano-convex condensers.



This is just a corner of the Sperry Gyroscope Company's factory on the Great West Road at Brentford, in which these Arcs are now being manufactured

Christie's Latest Openings

The past few weeks have been extremely active ones for the Christie Organ people, and hardly a post has arrived which did not contain particulars of some new installation. The instrument installed at the Victoria, Cambridge, established an instantaneous success under the capable manipulation of Frank Matthew. At the opening ceremony Mr. Matthew presented a programme of mixed classical and jazz numbers, following these by an organ accompaniment to a popular non-sync item, "You Are My Heart's Delight," and the applause was notable. The Cambridge organ is a fine three-manual instrument and,as will be seen, has an unusually pleasing console, mounted on an electric lift. The Mayor, in his inaugural speech, went out of his way to pay a tribute to the beauty of this instrument, which had evidently greatly impressed him, and his references provoked applause from a distinguished first-night gathering.

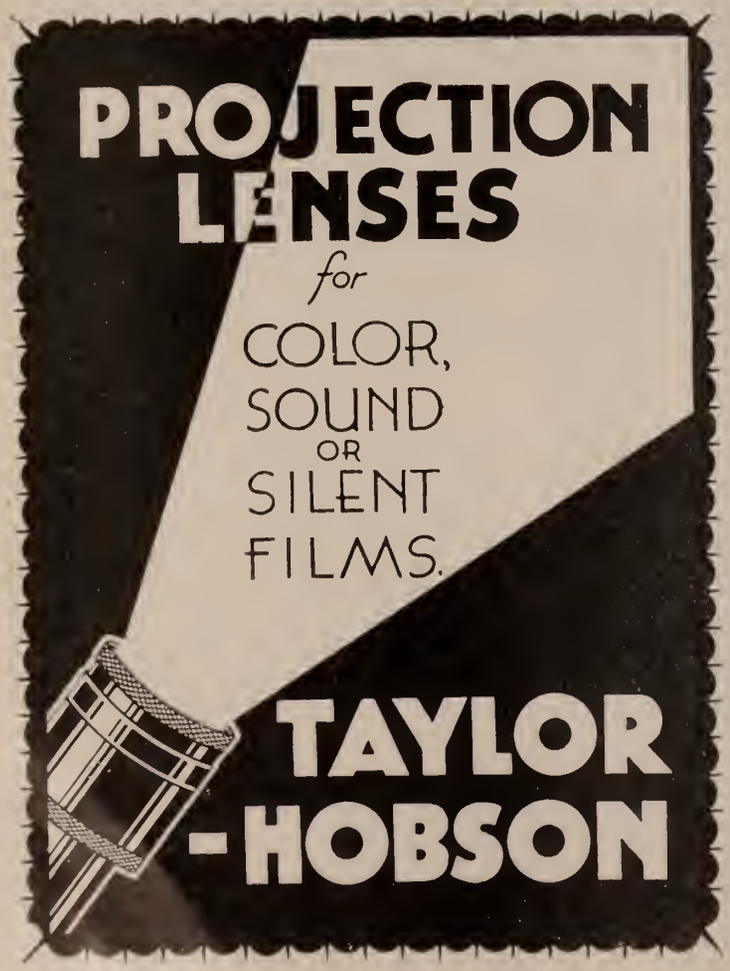
One of the outstanding Christie successes has been the organ at the Palladium, Blackpool, where the popularity of the instrument has been in evidence during the recent appalling weather. The theatre has been packed from 10.30 a.m. until midnight, and the organist, James Hodgetts, has daily been building up a reputation both for himself and the fine two-manual Christie. Mr. Hodgetts has developed to a fine art the accompaniment of music played by the "talkie" set and has solved the problems which every organist knows are formidable in this particular form of playing combination. As handled at the Blackpool Palladium, the two sets of sound intermingled in an arresting and delightful manner.

The policy of having a new instrument opened by relays of prominent organists has proved particularly successful at the Palace, Lancaster, where the instrument has been taken for a week at a time by outstanding organists from all over the country. The first night in the hands of Melbourne Holman proved a remarkable popular success, and he showed great ability in getting his effects over with the right degree of showmanship. Mr. Holman is convinced there is no instrument to compare with the Christie, which, in his opinion, is "the perfect cinema organ." Here, also, effective use is being made of records of great artists played on the non-sync apparatus and accompanied by very suitable effects on the Christie. This kind of item appears to be unfailingly popular whenever it is carried out, as here, with skill and care.

Another new instrument is being opened this week at the Empire, Neath, Glamorgan. This is a fine three-manual organ complete with all the usual effects and accessories. Hitherto, South Wales has not had many unit organs installed; in fact, unless we are mistaken, there are only two others in use, at the Plaza, Swansea, and the Castle, Merthyr Tydfil. The third at the Neath Empire is likely to be as popular as its predecessors, for the Welsh are particularly capable of appreciating an instrument of the musical distinction of a Christie.



Unusually compact and pleasing Christie Console at the Victoria, Cambridge



Quick Screen Work

The Perforated Front Projection Screen Company has been responsible for several instances of quick time installation, but we doubt if their efforts for the Seven Kings Cinema have been improved upon. That theatre had a fire which damaged the screen. So they asked for a new one in a hurry, at 9.30 one morning. By noon that day the screen, which measured 19 ft. by 25 ft., was installed! As a result the Perforated Front Projection Screen Company received a letter which read:—

> "We thank you for your letter of the 9th instant *re* the new perforated screen that you fixed at the Seven Kings Cinema for us, and we wish to place on record our full appreciation for the expeditious manner you attended to the order."

Not surprising, was it?

The concern is installing screens—and replacing others of different makes—at a truly astonishing rate. Installations for the past month number well over 40.

One of the most important recent installations is that at the Granada, Tooting. This screen is one of the largest in use for regular projection, and measures 40 ft. by 28 ft.!

IMPERIAL, HANLEY

Improvements are to be made at the Imperial Picture Palace, Hanley, now purchased by Regal Cinemas, Ltd. The Imperial, one of the oldest and one of the largest halls in the city, will, following the alterations, take its place among the premier cinemas of the Potteries. The alterations include the installing of sound apparatus, and refitting and refurnishing. The management expect to be ready for reopening in three weeks' time, when the theatre will be renamed "The Plaza."

HARROW ROAD REBUILDING

It is understood that Sam Berney, who now controls the Prince of Wales Cinema, Harrow Road, W., proposes to close that theatre down in the near future for what will be practically a complete rebuilding scheme. Additional property has been acquired both at the rear and sides of the theatre, and when rebuilt the Prince of Wales will have an approximate seating capacity of 1,700. The plans have already been passed and contracts will shortly be placed.

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SHOWMANSHIP—ACTIVITIES

Of Exhibitors

St. Leger Publicity at Doncaster

Thousands of race-going visitors made Doncaster their Mecca last week, and local "exploiteers" made the most of the occasion. "Charley's Aunt" played to full houses at the Majestic, and the management engineered a smart publicity campaign in support. Hundreds of spectators were amused by "Charley's"—or rather his impersonator's—regal entry into town. When he alighted from the train he found accommodation in a carriage and pair, decorated in his honour with hand-painted posters calling attention to the merits of the film. From the station an itinerary began via the busiest routes, terminating at the Majestic. Here was a lavish display of cut-outs, posters and hand-painted streamers, the latter bearing legends in "racy" vernacular.

The Picture House management have also just cause for congratulating themselves, for supplementary to the publicity scheme, details of which have already appeared in The Bioscope, C. V. Taylor was extremely fortunate in securing a unique poster position near the racecourse, by special favour of the Corporation. A huge hand-painted poster was slung between two trees in the front garden of Belle Vue House—the official quarters of jockeys and trainers. No better position could have been chosen, for the house is situated at the junction of the most important cross roads on the race common. Enterprise was rewarded if one may judge by the crowds who flocked to his show.

Cimarron Treks

Manager Coombe, of the Dominion, Walthamstow, secured the loan of a horse and float from a local carter, fitted a canvas hood, added some ropes, pails, barrels and a lantern, dressed the driver in a fair imitation of the garb of Yancy Cravat, and sent the whole out to exploit "Cimarron." In the rear of the waggon was a life-sized dummy, dressed as Mrs. Cravat, holding a set of stills from the picture. So successful was it that Mr. Coombe kept hearing about his waggon even from as far as five miles from the theatre! The waggon was entered among the commercial vehicles in the carnival for the local hospital and considerable press publicity was attained as a result.

Mr. Coombe also managed to secure window space for stills and cut-outs—one of the latter showing the land rush was particularly attractive—with the newly-opened branch of Marks & Spencer.

Cheap and Good

On many occasions in these columns it has been proved that to put over a clever exploitation stunt does not necessarily entail a large financial outlay. A further example was apparent only last week at the Prince of Wales Cinema, Harrow Road, W., when Manager A. Berney got busy with the locals to exploit "Dracula." For this little affair he had his usual canvas banner, which stretches over the main entrance, painted to represent the head of that human vampire with two enormous outstretched hands. Over this he cunningly fixed a few dozen yards of narrow black ribbon to represent entangling webs, leaving only the baleful eyes uncovered. By a little adaptation of his vestibule lighting to ensure that the back of his banner was brilliantly illuminated the street view was indeed startling and attracted great attention. To heighten the effect he also "webbed" his cut-outs and vestibule display boards; a good stunt, well conceived, a definite box office tonic, and all at the cost of a few shillings.



Here is shown a really clever tie-up with a gramophone dealer for the purpose of boosting the release of Paramount's "Monte Carlo"

Free Birthday Seats

Manager Studd, of the Birmingham Beaufort, works the free birthday invitation with great success. He invites patrons to fill in their birthday dates on cards supplied. In all probability the patron forgets ever having done this, and is, therefore, agreeably surprised months later to get a picture postcard of the Beaufort and a neat card conveying the management's birthday greetings. A postscript says that if the birthday card is presented to the cashier on Thursday she will present a free seat with the management's compliments. As most customers buy at least one extra seat for these birthday visits the stunt amply justifies itself. The thing is worded and printed in a dignified style, and has proved to be capital publicity.



Price reductions by local firms led to some clever tie-ups by A. Robinson for the M-G-M comedy "Reducing." Here is a typical example.

and Renters

Reducing to Swell Figures

Something new in tie-ups with local stores was evolved by A. Robinson, of the Majestic Cinemas, Accrington and Nelson. His subject was "Reducing"—Dressler-Moran—and he was quick to observe that certain traders were advertising reductions in prices. He therefore interested a prominent firm of opticians and the ubiquitous Woolworths in a proposition for displays in their windows which would excite considerable attention.

The opticians dressed their window with cards announcing "We are Reducing Spectacles and Eyeglasses," while a card at the foot of the display read: "See the film 'Reducing,' at the Majestic." A subsidiary notice advised by-passers to "Use your Eyes. See 'Reducing' at the Majestic."

Woolworths' clever announcement stated: "Woolworths are Reducing prices: Marie Dressler and Pollie Moran bringing figures down at the Majestic." This neat piece of phraseology was backed up by a garnishing of the household contents of the window with captioned stills from the film, while along the bottom of the window ran a frieze in this style: "At the Majestic—Reducing—Reducing—Reducing—at the Majestic."

There is no doubt that this was a piece of quick-fire showmanship well calculated to tickle the fancy of local Majesticians.

Roses All The Way

A great believer in tie-ups, particularly if there is a possible feminine appeal angle, manager Pemberton-Howe, of the King's Cross Cinema, N., was quick to seize upon the possibilities of working up an exploitation stunt for the screening of "Du Barry," in which Norma Talmadge is featured.

Getting in touch with the well-known firm of perfumers—Messrs. Du Barry—he quickly enlisted their ready assistance. Tie-up with the local chemists was then easily affected, and they placed the whole of their front window at his disposal. Here were displayed the many ranges of the Du Barry preparations, with several admirably mounted photographs of the film star, and particularly prominent, particulars of the competition which would be run during the showing of the film at King's Cross. Every patron entering the theatre was given an entrance form, on which were to be selected, out of a list of twenty Du Barry preparations, the eight most popular.

This little competition and the local boost drew an almost incredible number of entrants and proved a most valuable reward for the trouble and time expended in working up the scheme. As a further fillip to the stunt over 2,000 samples, tastefully got up in wedgwood blue and white envelopes, of Du Barry face powder were distributed as throwaways to all female patrons.

Cine-Variety New Style

The management of the Plaza, Walthamstow, were faced with the quandary that, while wanting to introduce variety turns into the programme, the inadequate stage accommodation prevented this step. Their solution of the problem undoubtedly creates a new aspect of the term "cine-variety."

Printed handbills merely announced the innovation of cine-variety together with the names of the "turns" in the usual manner. The method of presentation was as follows: Thrown on the screen at the end of the feature was an announcement to the effect: "We are now coming to the variety portion of the programme," then followed a notice

to the effect that the method adopted ensured that patrons would be guaranteed the enjoyment of hearing and seeing stars of international repute. Then opened up a series of five or six musical shorts, dance bands and individual numbers *all on the screen*.

Whether, of course, this novel interpretation of what actually constitutes cine-variety is strictly correct is, of course, a debatable point, but judging from the reception accorded it by the patrons of this particular cinema it did not appear that they even seemed to trouble to differentiate between the living and the shadow artists, providing the vaudeville was there.

The Title and the Star

A neat vestibule display was used at the Savoy, Acton, for forward publicity in connection with the showing of "Laughter."

In the centre of the vestibule in full view of passers-by was a very well got up special display board, the bottom half carrying just the usual forward notice of the coming of the film, while the top half was taken up by a large laughing mask, the laugh, by the way, being in full progress. Lined up very effectively on the full red lips were the words, "Nancy Carroll in 'Laughter,'" inside the capacious mouth and at the back of the throat (presumably to hide the epiglottis!) was an exceedingly fine photo of the star. The true value and effect of this stunt was considerably heightened by the fact that the mask was in the centre of a black background, and the ingenious concealed lighting effects threw up in strong relief the laughing face and the lip reading message.

Doorman in Character

Manager W. A. Hockman, of the New Cross Kinema, S.E., created quite the most amusing interlude seen for some time at that busy London cinema theatre, in connection with the screening of "Charley's Aunt," when he selected his most beefy doorman and attired him to play the part of the historical "Aunt." Charley's Aunt "herself" may perhaps be unfamiliar to the younger generation, but the spectacle of an obvious "he-man" of ripe old Victorian vintage marshalling up the lengthy queues outside the theatre not only amused the patrons but caused quite a furore amongst passers-by and thoroughly bore out the box office slogan, "Fun for all, from seven to seventy."

As a real honest-to-goodness source of attraction the little stunt was a marvel of success, and materially assisted to keep the box office working overtime throughout the week.

Advertisements Take First Place

The house magazine of the Olympia, Liverpool, is printed in a variety of colours; if it has a serious fault it is probably that it has too much colour. The cover is attractively printed in green, orange and black, showing a punchinello-esque figure against a decorative background; the internal and back covers are printed in a light blue, the "editorial" contents in sepia and the surrounding advertisements in mauve. House announcements are displayed happily enough, and the manager's (A. J. Hope) letter hits the personal note exceptionally well, but everything seems to be lost under a welter of advertisements, to which the whole magazine has been subordinated.



A selection of artistic display cards created by the Cinema Publicity Supply Co., of Liverpool. It is, unfortunately, impossible to convey in this reproduction an accurate idea of the harmonious colour schemes and effective designs used

Guessing Admissions

Hundreds of entries were received by the management of the Ambassador Super Cinema, Pendleton, Manchester, for the guessing competitions organised by J. Howard (manager), which were held during a recent fortnight. Patrons were invited to estimate the number of patrons paying for admission during each of the two weeks, and as a guide were told the number of admissions during August Bank Holiday week (19,982) and the average attendance during a normal week (12,000). For each of the two competitions there was a first prize of £2 2s., second prize £1 1s., and 50 consolation prizes.

Smart Publicity Works

Business in hand-written posters and display material has expanded so much that Cinema Publicity Supply Co., Ltd., of Lime Street, Liverpool, with which firm Fred Weisker is associated, are doubling their present accommodation, by taking additional premises at 75, Lime Street. Some fine examples of double crown size hand-painted cards are turned out by this firm.

A feature, and an improvement, is the raised lettering treated with metallic paint, in place of silver tinsel, the use of which, as is well known, is accompanied by certain pronounced disadvantages. A wide range of these cards, which are supplied in neat frames, is on view at 60, Lime Street. At the time of writing an elaborate display is being prepared to the order of Francis Harris, Gaumont - British exploitation manager (No. 3 area), for "Hell's Angels," which is to be presented at the Gaumont Palace, Chester.

J. Geraghty, who has been with Cinema Publicity as general manager since the firm commenced activities two years ago, reports the receipt of orders from places as far distant as London.

Retained Publicity

An exceedingly cute little example of publicity which will be not only read but retained by the majority of readers is included in this month's edition of the house organ emanating from that stronghold of publicity, the Trocadero, Elephant and Castle. To emphasise the fact that in addition to the broadcasting by their famous organist, Quentin Maclean, the orchestra are now also heard over the radio twice a week (incidentally, this is the only theatre whose organ and orchestra are being broadcast), General Manager Mick Hyams encloses an excellently compiled radio map and time chart. This chart carries full particulars of every European wireless station, wave length, call signal, etc., and will undoubtedly be much in demand by South London wireless fans, particularly as space is made at each station for the listener to enter particulars of his own dial readings. A further incentive to retain the chart (and, of course, the "Trocadero Heading") is the complete map of Europe, with the station duly marked out with its wave length.

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COMING TRADE SHOWS

LONDON

WEDNESDAY, SEPTEMBER 16, 1931
Larceny Lane.....Warner.....Prince Edward, 3 p.m.
Men Women Love.....Sterling.....Prince Edward, 8.45 p.m.
Sundown Trail.....P.D.C.....New Gallery, 11 a.m.

THURSDAY, SEPTEMBER 17, 1931
Excelsior.....Ideal.....Prince Edward, 8.45 p.m.
I Like Your Nerve.....F.N.P.....Prince Edward, 3 p.m.
The Guest House.....Gaumont.....New Gallery, 11 a.m.
Mystery of Marriage and Creeping Shadows.....Wardour.....London Pavilion, 11 a.m.

FRIDAY, SEPTEMBER 18, 1931
Seven Shorts.....Paramount.....Carlton, 10.30 a.m.
East of Borneo.....Universal.....Prince Edward, 3 p.m.

TUESDAY, SEPTEMBER 22, 1931
The Ghost Train.....W. & F.....Prince Edward, 8.45 p.m.
This Modern Age.....M.-G.-M.....Phoenix, 3 p.m.

WEDNESDAY, SEPTEMBER 23, 1931
The Spider.....Fox.....Prince Edward, 3 p.m.

BELFAST

TUESDAY, SEPTEMBER 22, 1931
Stolen Heaven.....Paramount.....Royal Avenue P.H., 10.45 a.m.

BRISTOL

TUESDAY, SEPTEMBER 22, 1931
Excelsior.....Ideal.....Regent, 10.45 a.m.

BIRMINGHAM

THURSDAY, SEPTEMBER 17, 1931
To-Day.....Ideal.....West End, 10.30 a.m.

FRIDAY, SEPTEMBER 18, 1931
The Secret Call.....Paramount.....Futurist, 10.45 a.m.
Men Women Love.....Sterling.....Forum, 11 a.m.
Larceny Lane.....Warner.....Scala, 10.45 a.m.

TUESDAY, SEPTEMBER 22, 1931
Forbidden Adventure.....Paramount.....Futurist, 10.45 a.m.
The Reckless Hour.....F.N.P.....Forum, 10.30 a.m.
The Written Law.....Ideal.....West End, 10.30 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
The Big Gamble.....P.D.C.....Scala, 10.45 a.m.
East of Borneo.....Universal.....Forum, 10.30 a.m.
The Ghost Train.....W. & F.....West End, 10.30 a.m.

THURSDAY, SEPTEMBER 24, 1931
Excelsior.....Ideal.....West End, 10.30 a.m.

CARDIFF

FRIDAY, SEPTEMBER 18, 1931
Guilty Hands.....M.-G.-M.....Park Hall, 11 a.m.
The Reckless Hour.....F.N.P.....Queen's, 11 a.m.
The Smiling Lieutenant.....Paramount.....Capitol, 11 a.m.
The Big Gamble.....P.D.C.....New Theatre, 10.45 a.m.

TUESDAY, SEPTEMBER 22, 1931
Excelsior.....Ideal.....Park Hall, 11 a.m.
The Road to Singapore.....Warner.....Queen's, 11 a.m.
Maid to Order.....Sterling.....New Imperial, 11 a.m.
I Take This Woman.....Paramount.....Capitol, 11 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
Expensive Women.....Warner.....Queen's, 11 a.m.
The Brat.....Fox.....Park Hall, 11 a.m.
The Ghost Train.....W. & F.....New Theatre, 11 a.m.

GLASGOW

THURSDAY, SEPTEMBER 17, 1931
The Reckless Hour.....F.N.P.....Coliseum, 11 a.m.

FRIDAY, SEPTEMBER 18, 1931
Son of India.....M.-G.-M.....Regal, 11 a.m.
Up for the Cup.....W. & F.....Picture House, 11 a.m.
A Handful of Clouds.....Warner.....Coliseum, 11 a.m.
The Sundown Trail.....P.D.C.....Regent, 10.45 a.m.

TUESDAY, SEPTEMBER 22, 1931
The Star Witness.....Warner.....Coliseum, 11 a.m.
Excelsior.....Ideal.....Picture House, 11 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
I Take This Woman.....Paramount.....Green's, 11 a.m.
Guilty Hands.....M.-G.-M.....Regal, 10.45 a.m.
The Ghost Train.....W. & F.....Picture House, 11 a.m.

THURSDAY, SEPTEMBER 24, 1931
The Ruling Voice.....F.N.P.....Coliseum, 11 a.m.
The Road to Singapore.....Warner.....Regal, 11 a.m.

LEEDS

THURSDAY, SEPTEMBER 17, 1931
To-Day.....Ideal.....Scala, 11 a.m.
Guilty Hands.....M.-G.-M.....Rialto, 11 a.m.

FRIDAY, SEPTEMBER 18, 1931
Up for the Cup.....W. & F.....Scala, 11 a.m.
The Ruling Voice.....F.N.P.....Rialto, 11 a.m.

LEEDS—(*continued*)

TUESDAY, SEPTEMBER 22, 1931
The Written Law.....Ideal.....Scala, 11 a.m.
Her Dilemma.....Paramount.....Rialto, 10.45 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
Expensive Women.....Warner.....Rialto, 11 a.m.
Men Women Love.....Sterling.....Scala, 11 a.m.

THURSDAY, SEPTEMBER 24, 1931
Excelsior.....Ideal.....Scala, 11 a.m.
East of Borneo.....Universal.....Rialto, 10.45 a.m.

LIVERPOOL

THURSDAY, SEPTEMBER 17, 1931
The Road to Singapore.....Warner.....Forum, 11 a.m.

FRIDAY, SEPTEMBER 18, 1931
The Brat.....Fox.....Trocadero, 11 a.m.
The Secret Call.....Paramount.....Futurist, 10.45 a.m.
The Ruling Voice.....F.N.P.....Forum, 10.45 a.m.

TUESDAY, SEPTEMBER 22, 1931
Forbidden Adventure.....Paramount.....Futurist, 10.45 a.m.
The Big Gamble.....P.D.C.....Scala, 10.45 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
The Ghost Train.....W. & F.....Palais-de-Luxe, 10.45 a.m.

THURSDAY, SEPTEMBER 24, 1931
Men Women Love.....Sterling.....Futurist, 11 a.m.
Larceny Lane.....Warner.....Forum, 10.45 a.m.
The Sundown Trail.....P.D.C.....Scala, 10.45 a.m.

MANCHESTER

FRIDAY, SEPTEMBER 18, 1931
Excelsior.....Ideal.....Hippodrome, 10.45 a.m.
Expensive Women.....Warner.....Theatre Royal, 11 a.m.
The Brat.....Fox.....Piccadilly, 11 a.m.
Forbidden Adventure.....Paramount.....Paramount Theatre, 10.45 a.m.
The Big Gamble.....P.D.C.....Market Street P.H., 10.45 a.m.

TUESDAY, SEPTEMBER 22, 1931
The Ruling Voice.....F.N.P.....Theatre Royal, 11 a.m.
Men Women Love.....Sterling.....Piccadilly, 11 a.m.
The Night Angel.....Paramount.....Paramount Theatre, 10.45 a.m.
East of Borneo.....Universal.....New Oxford, 11 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
Larceny Lane.....Warner.....Theatre Royal, 11 a.m.

THURSDAY, SEPTEMBER 24, 1931
The Ghost Train.....W. & F.....Piccadilly, 10.45 a.m.

NEWCASTLE

THURSDAY, SEPTEMBER 17, 1931
To-Day.....Ideal.....Queen's, 10.30 a.m.
Expensive Women.....Warner.....Grainger, 10.30 a.m.

FRIDAY, SEPTEMBER 18, 1931
Women Love Once.....Paramount.....Paramount Theatre, 10.30 a.m.
Maid to Order.....Sterling.....Stoll, 10.15 a.m.
The Reckless Hour.....F.N.P.....Grainger, 10.45 a.m.

TUESDAY, SEPTEMBER 22, 1931
The Secret Call.....Paramount.....Paramount Theatre, 10.30 a.m.
The Star Witness.....Warner.....Grainger, 10.30 a.m.
The Written Law.....Ideal.....Queen's, 10.30 a.m.
The Sundown Trail.....P.D.C.....Pavilion, 10.45 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
The Big Gamble.....P.D.C.....Pavilion, 10.45 a.m.
The Ghost Train.....W. & F.....Queen's, 10.45 a.m.

THURSDAY, SEPTEMBER 24, 1931
Larceny Lane.....Warner.....Grainger, 10.30 a.m.

NOTTINGHAM

FRIDAY, SEPTEMBER 18, 1931
The Written Law.....Ideal.....Hippodrome, 11 a.m.

TUESDAY, SEPTEMBER 22, 1931
The Secret Call.....Paramount.....Elite, 10.45 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
Up for the Cup.....W. & F.....Hippodrome, 10.45 a.m.

THURSDAY, SEPTEMBER 24, 1931
The Big Gamble.....P.D.C.....Scala, 10.45 a.m.

SHEFFIELD

THURSDAY, SEPTEMBER 17, 1931
The Ruling Voice.....F.N.P.....Central, 10.45 a.m.

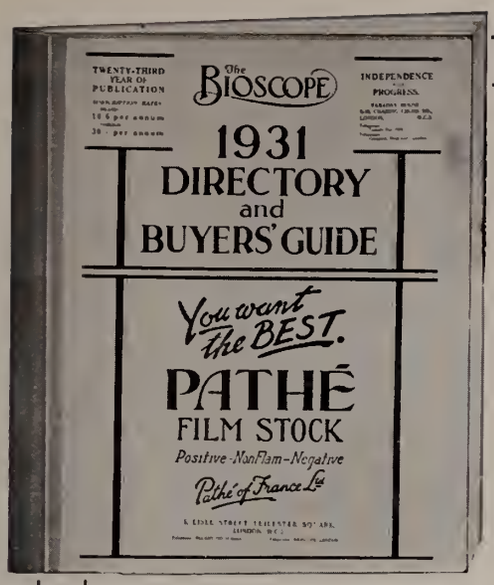
FRIDAY, SEPTEMBER 18, 1931
Women Love Once.....Paramount.....Central, 10.45 a.m.
The Road to Singapore.....Warner.....Union Street P.H., 11 a.m.
The Written Law.....Ideal.....Regent, 10.45 a.m.

TUESDAY, SEPTEMBER 22, 1931
I Like Your Nerve.....F.N.P.....Central, 10.45 a.m.
Defenders of the Law.....W. & F.....Regent, 11 a.m.
The Big Gamble.....P.D.C.....Union Street P.H., 10.45 a.m.

WEDNESDAY, SEPTEMBER 23, 1931
Up For the Cup.....W. & F.....Regent, 11 a.m.

THURSDAY, SEPTEMBER 24, 1931
Expensive Women.....Warner.....Central, 11 a.m.
Men Women Love.....Sterling.....Regent, 11 a.m.

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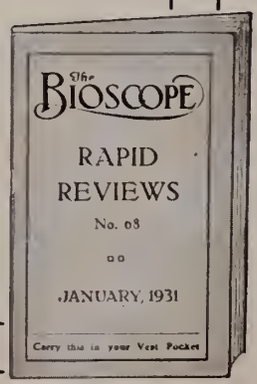
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SEPTEMBER 30, 1931
No. 1304
Vol. LXXXVIII
Founded 1908

The BIOSCOPE

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In Brief

A SPECIAL Governmental Committee will, the "Bioscope" understands, be appointed to examine the question of American competition in Britain, in connection with films, radio and television. *Page 17*

THE Sunday Performances (Temporary Regulation) Bill to legalise Sunday entertainments for the time being was read for the first time in the House of Commons yesterday. *Page 17*

S. L. ROTHAFEL ("Roxy") sailed last week for Europe with a party of technicians to seek ideas for the mammoth Radio City now being built in New York and which he will control. *Page 16*

WM. M. SEABURY, former Counsel General of the American Motion Picture Board of Trade, tells the "Bioscope" that he deplores the American monopoly of the film industry. *Page 16*

GAUMONT-BRITISH will not pay more for American films, Mark Ostrer told shareholders at Monday's annual meeting. *Page 33*

INDEPENDENT manufacturers of sound equipment in Germany are uniting to fight the monopoly of Tobis-Klangfilm in the talkie field. *Page 17*

EDGAR Wallace has signed to write original screen stories for Radio Pictures, and leaves for Hollywood in November. *Page 16*

A RESOLUTION pointing out the exceptionally high duty payable on cheap seats under the new Entertainments Tax proposals has been forwarded to Mr. Snowden by the P.E.P.M.A. *Page 17*

WALL Street has given Hollywood time in which to readjust its spending values, says John Dee. *Page 18*

RUMOURS that the Broadhead circuit of Lancashire theatres had been acquired by Harry Buxton are denied by Percy Broadhead. *Page 16*

Which Caucus?

For some time past we have been aware of political moves to arrange an official inquiry into the effect of American competition and financial manipulation upon the film industry of Britain.

But for the precipitation of more immediate problems it is probable that "conversations" between influential figures in the political game would have reached fruition before this.

The Trade, in common with others, is still quivering with doubt as to the effect of going off the Gold Standard: next it may well be that apart from new Budget Taxation, film people will begin to wonder what is going to happen to their Living Standard. The very real fascination exercised by films and cinemas over all humanity does not permit the politicians—inhuman as they can be—any escape.

They are busy now with a scheme to restrict foreign operations within or affecting the British film industry. Both culture and cash are, they believe, at stake.

The operation of the Quota (mildly successful as it has proved) has revealed how difficult is the task of applying Protective legislation to an industry such as ours without imposing hardships on those least able to bear them. It is the public and the small man supplying the public who must pay—always pay.

Restrictive influences, whether wielded by a British Government Department or by a group of powerful foreign speculators, offer terrifying consequences for the small trader who has been taught to regard business as a reasonably straightforward undertaking with a great deal of service and self-sacrifice, a few complications, but no intrigues.

Just whether he would prefer to die by the Westminster mill or the New York steam roller he might have difficulty in answering. And so long as he mistakes disorganisation for independence he is not likely to be asked.

British Producers Say "Truly Rural"

British pictures, like the British people and the Pound, have their ups and downs. The past week has found them on the rising slopes of prestige. There are two main reasons and two useful lessons, if British producers care to scrutinise them. "Hindle Wakes" and "The Ghost Train," as unlike as cat and dog, each pulsate with robust (though colloquial) English dialogue, and sparkle with authentic English backgrounds.

The British producer has often betrayed that intoxication induced by West End thinking had robbed him of the power to say "Truly Rural." And it is from the country that his bulk returns are drawn. Gaumont with "Hindle" and B.I.P. with "Hobson's Choice" will warm the heart of provincial picturegoers, already nauseated by the froth of bright young Oxfordianly—perfect actors, for whom they have invented an amusing name and a special form of "applause."

Country exhibitors will appreciate the change equally with the public, which brings us to the "second lesson." A British picture may be good without becoming a masterpiece; it may shine without representing a gold mine. British producers must bury the old idea that a good British film is worth nearly double as much to the exhibitors as a good American one. In the long run it will pay them better to start evens with the American: the race is all the more likely to be Britain's.

"Roxy" Seeking Ideas

For Mammoth Amusement Centre

Radio Home of All Entertainments

Is America coming here for ideas on showmanship, architecture and lighting? Last Wednesday Samuel L. Rothafel ("Roxy") asiled for Europe on the *Bremen*. He is accompanied by a large party of architects, engineers aud builders, and they are makiug a tour of Europe to study the latest developments in drama, ballet, architecture, lighting and acoustic effects.

"Roxy" is to control the £5,000,000 Radio City which is now being built in New York. This building scheme was conceived largely by John D. Rockefeller, Junr., and occupies a whole block bounded by Fifth Avenue, 48th Street, 51st Street and Sixth Avenue. Contracts have already been placed for framework steel to an amount of 130,000 tons.

The central building is a 68-storey one, 700 feet high and 15 floors in this will be occupied by the National Broadcasting Company, which controls the principal networks of wireless broadcasting in the States. There are also two 45-storey and one 30-storey buildings.

Twenty-seven broadcasting studios are located in the central building, and the entire block when complete will house over 50,000 people, mainly engaged in the entertainment indnstry in every form, from televisiou to variety.

Now that the site is being cleared the sponsors are coming here for ideas, but "Roxy" will also look out for star variety and stage talent for the big International Music Hall which the R.K.O. Corporation is opening in New York in October next year.

In the party are Webster B. Todd, head of Todd & Brown, builders aud engineers of this Rockefeller enterprise; O. B. Hanson, engineering manager of the National Broadcasting Corporation; Gerald Chatfield, technical and art director of the N.B.C.; and L. Andrew Reinhard and W. K. Harrison, two of the principal architects of this Radio City, as it is to be called.

The first destination is Berlin, where Rothafel is conferring with Max Reinhardt. Wireless experts will also make au extensive study of the recent technical advances in Berlin broadcasting studios.

Elaborate arrangements have been made to receive the party in Russia, where an official committee has been appointed to escort it. Special attention is to be given to the current development of opera and ballet under the Soviet regime, and conferences have been arranged with Stanislavsky, director of the Moscow Art Theatre, and Stokovski, the Soviet orchestra leader.

"Roxy" is to make an international broadcast from Berlin, which will be sent on a short wave to America and relayed by the N.B.C. A similar broadcast may be made from London when the party arrives here in the middle of October.

While in London Rothafel will coufer with C. B. Cochran on modern stage production, and will also make a survey of current architectural and lighting developments here. It is also intended to make an attempt to induce Chaliapin to go to New York in connection with the voice culture side of the School of Arts, which will form part of Radio City, the building of which is expected to occupy four years.

Film Pirates at Work

Old Prints Sold for New

(By Ernest Rovelstad, "Bioscope" New York Correspondent)

Ferreting out of so-called "bootleg" exchauges, trading in condemned prints and disposing of them to innocent foreign buyers as well as distributing them in America in complete disregard of the fire laws, is an objective of the Copyright Protection Bureau, which has found this condition existing in at least six cities of the United States.

The Copyright Protection Bureau, while labelled a separate organisation outside the actual organisation of the Motion Picture Producers and Distributors of America, is in a closely working relationship with the Hays office.

Prints of pictures of several national and regional distributors which had been ordered junked have been reappearing recently to plague their rightful owners. It was assumed that those to whom thousands of reels had been delivered had destroyed them; instead, they apparently patched, glued, synchronised and resurrected them, says the Bureau.

Last week 1,600 rolls of copyrighted films owned by Pathé Exchange, Inc., were seized by United States marshals on a writ issued by the Federal District Court in New Jersey, and at the same time suit for damages under the copyright law was instituted.

A second seizure was made later at a theatre in Irvington, N.J., and it was learned that prints had been supplied by the exchange in Newark that had beeu raided the week earlier. Several other seizures of pirated films were made in other localities.

Prints of several national distributors were found at a building in New York City after the operators of the exchange had denied having pictures belonging to other copyright owners. United States marshals located the vaults of the exchange in another part of the building, it was stated. Suit immediately was filed.

There have been cases of disappearance of prints, later reappearing just as mysteriously after having been duped at a nearby laboratory.

Another factor in the matter is the ignoring of fire laws in storage of film. The fire department officials in Newark were quite concerned over the uusafe manner in which the defective films were stored.

America's Admission Tax

While the proposed increase in admission taxes in England for the purpose of balancing the Budget will have no effect on tax legislation in the United States, according to authorities, introduction of an admission tax as part of the limited sales levy is predicted for the next session of Congress. The proposed assessment would be on admissions under the present $3 limit.

Seabury's Secret Visit

American Who Deplores "U.S. Monopoly"

Wm. Marston Seabury, former Counsel-General of the Motion Picture Board of Trade and the National Association for the Motion Picture Industry in U.S.A., has just concluded a visit to this country. Although Mr. Seabury has been in close contact with British politicians and Government officials, he has not been accorded a flourish of trumpets, his business here being of a somewhat confidential nature.

In conversation with a BIOSCOPE representative, Mr. Seabury expressed alarm at the growth of American combine interests, and said he "happened to be one of those Americans who considered that for any country—even his own—to hold a practical world monopoly of an industry of such vital cultural importance as the film industry, was a bad thing for everybody. You see what has happened in Canada and in Australia," he added. "I am inclined to agree with an article in THE BIOSCOPE a few weeks ago. When referring to the increasing participation of American concerns in British film production, you said: 'In less than a couple of years—unless British concerns are fully alive to the situation, Britain will have a big film producing industry; but it will belong to America.'"

Percy Broadhead "Annoyed"

No Sale of Circuit Yet

Latest information coucerning the possibility of negotiations for the disposal of the Broadhead circuit is that all the "talk" which has appeared in the lay press has a very shallow foundation.

Enquiries, which have been made in authoritative quarters, enable me to say, writes THE BIOSCOPE Manchester correspondent, that Harry Buxton, of Regal Cinemas, Ltd., who is associated with a circuit of about 15 theatres, has written to Broadhead's stating he could negotiate up to a certain figure for the theatres.

Percy Broadhead, one of the sons of Aldermau W. H. Broadhead, let it be known last week-end that the lay press reports had caused him much annoyance. No decision on future policy would be taken until Alderman Broadhead's will had been passed through probate.

Edgar Wallace for Radio

To Write Originals

Edgar Wallace has signed up with Radio Pictures to write original screen stories, says a BIOSCOPE cable from New York.

Confirming this statement, Mr. Wallace told THE BIOSCOPE yesterday that he would be leaving for Hollywood in November, and would remain in America for about four months.

Mr. Wallace was unable to disclose details of the contract, but stated that it would not interfere with any contracts he has at present in hand.

"I am going to Hollywood with a blank mind," said Mr. Wallace, "as until I get there I can form no conception of what is expected of me."

New Sunday Bill

Read First Time

In the House of Commons yesterday (Tuesday), Mr. Stanley, Under Secretary for the Home Office, introduced the Sunday Performances (Temporary Regulation) Bill "to enable the existing practice as to cinema and musical entertainments on Sundays to be continued temporarily and to make temporary provision as to the enforcement of the enactments related to Sunday Observance."

The Bill was read the first time.

33⅓ Duty Excessive

P.E.P.M.A. Views to Chancellor

Provincial Entertainments Proprietors' and Managers' Association, whose headquarters are in Manchester, has forwarded to the Chancellor of the Exchequer a resolution pointing out that the new scale of entertainments tax would make the duty upon seats priced at 3d. and 4d. 33⅓ per cent. and 25 per cent. respectively.

Believing that the Chancellor did not contemplate these increases to the poorest class of people, P.E.P.M.A. expresses satisfaction that consideration is to be given to the amendment of the duty of three halfpence on the sixpence, a charge which would, they say, deter large numbers from using seats so taxed.

It was further suggested that the following should be the scale for lower-priced seats as more workable and less destructive than that of the Finance Bill: Prices of admission 3½d., duty halfpenny; exceeding 3½d., but not exceeding 6d., one penny; duty on higher prices as proposed in the Finance Bill.

In a covering letter sent to the Chancellor it is stated: "Your purpose in regard to the revision of the scale of the entertainments duty as set forth in your Budget speech was to impose a uniform tax of 16⅔ per cent. on all admission prices. We cannot think that you contemplated your new schedule would actually levy a tax of 33⅓ per cent. on those among the poorest class seeking recreation. Such a tax is made the more grievous by being in excess of the proportion of duty to be paid by the occupants of higher-priced seats."

Albert De Solla—Exhibitor

Takes Over Holloway Grand

Albert de Solla, well-known throughout the industry as the late sales manager for Warner Brothers Pictures, Ltd., has taken over the Grand Cinema, Holloway Road, N., at one time under the control of R. V. Crow, president of the C.E.A. Mr. de Solla has had many years of trade experience in various parts of the country, and his large circle of friends will extend to him their good wishes for his success.

Quota May Be Repealed

All-Party "Agreement" to Appoint Committee?

Not Satisfied Films Act is Enough

THE BIOSCOPE learns that "conversations" which have been going on secretly for some time past between highly placed politicians have resulted in an understanding that irrespective of which Political Party is returned to office after the approaching General Election, a Special Committee will be appointed by the Government to examine the whole question of American competition in Britain (including possibilities of its extension), in connection with Films, Radio and Television.

We understand that this Committee, which is to be the outcome of recent agitation both inside and outside of the House of Commons, will have power to hear and examine expert evidence and to frame recommendations to the Government.

An influential body of Political thought is anxious that the Committee shall address itself not only to discover the exact extent and disposal of America's influence in the British cinema world, but shall consider indications arising out of present U.S.A. activity in radio and television.

This political "agreement" is not a party one, influential members of Cabinet and past-Cabinet rank having shown a lively interest in the conversations.

Representatives of all parties are said to have declared that the Films Act (Quota), though of temporary benefit to the British film business, has not proved an unqualified success, because U.S.A. firms, in addition to acquiring British theatres, are making films which, while distributed world-wide as British, will bring no money into the country, and will be in direct competition, both here and in other English-speaking countries, with the product of companies of purely British origin and finance.

Several powerful Political leaders are said to favour consideration of a Foreign Imports Licence quota which would limit acceptance of American and other films to a fixed proportion of the British films taken by and distributed in the respective foreign countries.

This course they say would relieve the theatre owner of the onus of securing a quota in the face of (to varying extent) economic difficulties, and would shift responsibility to the producer.

The industry is likely to regard further legislative interference at this stage as a very doubtful blessing.

Independents to Fight Tobis

Remonstration at Talkie Monopoly

(By Our German Correspondent, Fritz Mann)

Independent German manufacturers of "talkie" apparatus have drawn up a united front against Tobis-Klangfilm. It is intended to induce the German Government to remonstrate against the monopoly of Tobis-Klangfilm in the "talkie" field. Preliminaries for interesting the more powerful Members of Parliament have already been concluded, and it can be expected that action will soon take place. The aim is to free, by governmental decree, certain of the patents controlled by Tobis.

Alteration of Censorship

Within the next few months the special committee for alteration of the German censorship will meet. Sharper measures of censorship are desired by different political circles.

Free Tickets for Unemployed

The Berlin municipality intends to distribute coupons for free tickets to the unemployed, to give them the opportunity of entertainment. One coupon per week will be issued, which will be acknowledged by the cinemas, which will realise the value of the seats from the municipality.

This would mean a repetition of the old Roman principle "panen at circenses."

Sudfilm Again Solid

By the intervention of John Maxwell, president of British International, who was staying in Berlin, the greatly depressed Sudfilm, the big German renting and producing firm, has now been restored to a more solid basis.

Film Society Annual

The Annual General Meeting of the Film Society will be held at the Western Electric Company Theatre, Bush House, Aldwych (entrance in West Wing), to-morrow (Thursday), October 1st, at 5 p.m.

In Hollywood Now

Wall Street Gives Hollywood Time

Industry Must Put Its House in Order

By John Dee

Despite the fact that last spring Wall Street threw Hollywood into a somersault by jamming on the financial brakes, not a penny less is to be spent on this winter's programme than on last.

The eleven largest studios here have 374 features and a handful of " action dramas " (which includes Westerns) to complete on their schedules for 1931-32. I have authority for stating that the total sum allocated to these pictures exceeds £20,000,000, and equals, picture for picture, the amounts spent last winter.

During the summer, when Hollywood production was suddenly and almost completely paralysed by the withdrawal of Wall Street's support, frantic efforts were made to discover ways and means of lowering production costs. Salary cuts were made, but proved a drop in the ocean, and were not forced on those who resisted them. Experiments were made with quickies by Universal and rather hurriedly abandoned. Studio gates were concertedly closed to free-lance players until salaries tumbled in proportion to the general starvation. Inactive contract players were unoptioned wholesale. Still negative costs hung around sixty, eighty and one hundred thousand pounds.

Production Costs To Come Down

About then the frantic producers turned on Wall Street. It was not possible suddenly to cut away the demanded 25 per cent. off an industry's routine expenditure. Picture quality was suffering and production morale was shot to pieces. Hollywood pleaded for time, and Wall Street has granted it.

It is understood in the film city that the concession has been granted on the understanding that, if this winter's films cost as much as last winter's, they will also rank 25 per cent. better at the box-office. Meanwhile the industry is expected to put its house in order and to be ready, when next year's productions are scheduled, to make them for from fifty to seventy-five thousand pounds per, instead of the prevailing costs of sixty to one hundred thousand.

Economy of £10,000 Per Head

Moves already tending in that direction include a drastic revision of story costs, which are amongst Hollywood's heaviest items. Plays and best-selling novels are no longer being bought to anything like the old extent. The Screen Writers' Guild has already been informed in so many words that the Producers' Association intends to make an end of long-term contracts for scenarists (with a few notable exceptions) and that in the near future film writers will be hired on a picture-to-picture basis with a limited time in which to deliver their work. Other incipient economies include the edging out of the older and more expensive executives and the higher salaried players whose box-office value is static or donbtful ; these people are being gradually replaced with a younger element, with a resulting annual economy averaging £10,000 per head.

A most significant recent move on the part of the watching Wall Street is the appointment of Doctor Giannini to a Bank of America office in Los Angeles. The " Doc." was the first man to swing New York finance in Hollywood's favour, has been personally responsible for the advancing of over £200,000,000 to the motion picture industry, and is calculated to be the best possible person to watch production expenditure on the spot.

Hollywood has not been spared the knife, but only given time in which to attempt the operation herself.

Here and There

A second series of " Strange As It Seems " is to be made in Multicolor. The thirteen one-reelers will be released by Universal.

* * *

Tom Mix's come-back under the Universal banner will be made in Bret Harte's " Tennessee's Partner."

* * *

Attendance at a church here has been doubled by the inclusion of films in the Sunday services.

* * *

Following the success of " Pardon Us," it has been decided to make one feature-length Laurel and Hardy comedy every year, both cashing in on and building up the popularity of the shorts.

* * *

" Ben Hur " is to be reissued with sound and colour.

* * *

Universal is bringing Poe's " Murders in the Rue Morgue " up to date.

* * *

Victor McLaglen is doubling in " While Paris Sleeps " and " Disorderly Conduct." They say that when he steps off one set on to the other he talks out of a different corner of his mouth.

Saturation Not Reached

Despite opposition by Hill Black, proprietor of the King's Theatre and the Playhouse, Oswestry, the Oswestry magistrates on Friday approved the plans for a new cinema to seat 1,000 persons. On behalf of J. O. & R. M. Jones, of Cefn, the applicants, it was pointed out that no one could oppose the application on the ground that he feared possible competition. That was not a ground of opposition under the Cinema Act.

The chairman of the magistrates said that saturation point had not been reached in Oswestry in view of the fact that charabancs were regularly taking people to other towns. They unanimously approved the plans.

A Mistake and Sequel

Pleading that a mistake had been made in exhibiting an " A " film to an audience which included children under 16 years, Regent Picture House (Liverpool), Ltd., at Liverpool on Friday, were fined £5 and the manager and licensee, John George Wilkinson, £2 for aiding and abetting.

Police witnesses stated that the programme was billed as a " U " programme, but it included " Kissing Cup's Race," which they knew to be an " A " picture.

One officer said he felt certain the directors of the cinema did not know. Wilkinson had been dismissed by his employers as the result of what occurred. He said that when he booked the film he was then under the impression that it was a " U " film.

Gaumont Selling Halls

Major French Group Feeling the Pinch

(From Our French Correspondent, Georges Clarriere.)

Gaumont-Franco-Film-Aubert is selling a number of small halls, not only about Paris but in the provinces. By reason of the exploitation pact between G.F.F.A. and Pathé-Natan, certain surprise is expressed. But the 100 franc shares of the Gaumont concern, which is at present having a very tough financial struggle, are down to 42 francs and ready money is needed to carry on over the crisis. Exploitation at the huge Gaumont Palace fluctuates. The programme is generally excellent, especially the stage spectacles, but there is a great difficulty in big French attractions, as these are generally shown for the first time at one or other of the Boulevard halls.

Universal French Production

It is announced in the French Press, but without confirmation, that Universal has taken up the entire responsibility for the production of the French-speaking films made in collaboration with the Consortium-International Cinématographique. The first of these films, now under active production in the Eclair studios at Epinay, is provisionally entitled " Father's Boy," and is based upon a scenario by Yves Mirande. Mirande succeeds Alfred Savoir in the direction of the Paramount scenario department—that is, if rumours are true.

News of Universal's French production is conflicting, because it was understood that, as in Germany, it would be done in collaboration with Tobis.

" The Bells "—Haik Production

Simplicity and naturalness, together with remarkable technical qualities, mark " Le Juif Polonais," the latest Jacques Haik production, of which Harry Baur is the star, and which Jean Kemm directed. The story is that made famous by Sir Henry Irving as " The Bells." Although essentially a " one man " picture, the action is swift, and Harry Baur, by very subtle interpretation of the character of Mathis, keeps the spectator in a state of suspense. The dialogue is reduced to a minimum, and the film, although in French, could easily be understood by a British audience. " Le Juif Polonais " is now drawing crowded audiences at Olympia, where it is having its pre-release run.

Speaking with Jacques Haik, after the trade show, I was told that after vast preparations, the film was made in record time, but that the delicate cutting and editing, together with sound and music technique, occupied more time than the actual production. Before the film was completed, it had been sold for most European territories, and will be shown in Canada next month.

Benwood Concern Registered

Details are given of the formation of the Société Anonyme Benwood, which is exploiting, in France, the Royal Amplitone Reproducer. This is a limited company, of which the chief directors are Benjamin Wood, of New York, and Cyrus W. Miller. The Benwood concern is exclusive concessionnaire in France of the apparatus manufactured by the Pulverman Corporation, New York, and of the Victor Animatograph Company, of Iowa, U.S.A. Offices and workshops for the assembling of apparatus have been established in Paris.

SPEAKING PERSONALLY

Alderman R. W. Wheeldon, the popular Hull exhibitor, was, at a meeting of the City Council last week, unanimously elected as Lord Mayor of Hull for the ensuing year. Born of humble parents, he began his connection with tug-boats at the age of 15, and is now principal of the United Towing Co., Ltd. He entered municipal life in August, 1912, and retired the same year, re-entering in 1913. Owing to ill-health he retired again in 1920 and returned to the Council in 1922. Mr. Wheeldon will enter the Lord Mayoralty as the late Sheriff of Hull, as last year he was elected to the Sheriff's office. He is the Vice-Chairman of the Hull and District Branch of the C.E.A., and is connected with various halls in the district. Alderman Wheeldon is one of the most popular members of the Corporation, and his year of office as the Sheriff has strengthened the esteem that both he and his wife enjoy in the city.



Ald. R. W. Wheeldon

David Ager, managing director and founder of Ager's Cinema Circuit, Ltd., passed away on Sunday at his home at Colchester. He was 58 years of age and had been in failing health for a long time past. Mr. Ager controlled a group of cinemas in Colchester and district, having operated in that area for 20 years; his newest hall, the Regal, Colchester, was opened in the early part of this year. Mr. Ager is survived by a widow and his son, A. David Ager, by both of whom the loss will be keenly felt, and to whom the deep sympathy of a wide circle of trade friends will be extended.

Frank Thornton, who for more than twenty years had been connected with the local cinema industry in Sheffield, and was on the directorate of the Heeley Amalgamated Cinemas, Ltd., which concern has halls in Sheffield and the district, has, we regret to announce, passed on. His widow, Mrs. A. A. Thornton, is a Sheffield City Councillor.

John O. Geraghty has been manager of the Cinema Publicity Supply Co., Ltd., Liverpool (of which the directors are Miss L. M. Dovener and Mr. F. E. Weisker) since its inception, and has been responsible for many enterprising and ambitious exploitation schemes, which from time to time have been illustrated in THE BIOSCOPE. Previous to joining Cinema Publicity Co., Ltd., he was employed as reporter and advertising expert by a firm of Press agents.



J. O. Geraghty

E. S. Gregg, Western Electric's late managing director, asks us to pass on to everyone concerned his sincere appreciation of the great send-off accorded him on the occasion of his recent return to New York. He accompanies this message with good wishes to his many friends and associates in the trade.

F. L. C. Thomas, who succeeds H. R. Schleman, reported last week to have left the Western Electric Press Department after distinguished service, joined Western Electric in September, 1929, having previously functioned in the legitimate theatre business. He was later appointed personnel manager for Western. Prior to taking over all the company's publicity last week, he covered Western Electric's industrial and educational activities in the National and other press. Mr. Thomas, in addition to his publicity work for the company, is now engaged on forming a library of educational films. He is an energetic young man, who will no doubt maintain the valuable Press connections created by his late colleague, Mr. Schleman.



H. R. Schleman



F. L. C. Thomas

John R. Bee, organist of the Coliseum, Burslem, is leaving to take up an appointment at the Haymarket, Norwich. Mr. Bee went to the Coliseum from the Regent, Hanley, and though he has only been in Burslem six months, he has made a host of friends, and his musical interludes on the Compton have been a very popular feature. He will be succeeded by Edwin Bosworth, from the Picture House, Walsall.

V. F. Theobalds, who has been appointed manager of the newly-opened New Palace Cinema, Kensal Rise, renews acquaintanceship in rather interesting circumstances, for he was manager of the original Palace on the same site.

David Bader, now with Universal Pictures, Ltd., as special exploitation for the S. Frank Ditcham organisation, will celebrate an even dozen years in the service of Universal on October 2nd. The last four years of the golden dozen, as Bader calls them, have been spent in the company of Carl Laemmle, the veteran president of the company.

Leslie G. Greenspan has joined P.D.C.'s sales force, and will operate on the Kent and Sussex territory. He was previously with Butcher's Film Service, and was attached to the Birmingham branch.

Percy Cobb, who for several years very capably filled the duties of assistant manager of the Savoy, Burnley, has been appointed house manager of the Theatre Royal, Hyde, for Standard Cinema Properties, Ltd. (Mortimer Dent's circuit).

Sydney C. Monkhouse, late of Paramount, and who until recently was General Manager for Universal's three Lancashire theatres, the Theatre Royal, Bolton; New Majestic, Bolton; with his headquarters at the New Oxford at Manchester, has resigned that position to become an independent exhibitor. He has acquired a long lease of the Hendon Cinema, Brent Street, Hendon, in conjunction with Douglas C. Junkin. The theatre has been entirely redecorated and various lighting improvements made, in addition to sound and projection equipment improvements. The theatre front has been repainted, and the canopy improved with 120 pearl 60 Wall lamps, the exterior front above being picked out with Neon lighting in orange-red and seidlitz-blue. It has also been renamed, and is now known as the Carlton Cosy Cinema.



Syd. C. Monkhouse

S. K. Lewis, after many years' service on the Brettell circuit in the Midlands, is making a change. Mr. Lewis, who is one of the Birmingham representatives on the C.E.A. General Council, is resigning his position as manager of the Imperial, Moseley Road, Birmingham, to take over the control of the Empress, Sutton Coldfield, for C. K. Deeming. Prior to going to Birmingham two and a half years ago, Mr. Lewis had charge of the Picturedrome, Darlaston, of which black country town he was a Town Councillor.

Alfred Fried, the musical director at the New Palace, Kensal Rise, although comparatively young, is rich in experience and ability. Originally musical director at the St. James's Cinema, Buckingham Palace Road, S.W., he later went to the Regent, Burnt Oak. He has also for some time been gaining fresh experience as leader of the orchestra at Elstree Studios.

Herbert Baker, manager of the Prince's Cinema, Liverpool Street, Salford, has been appointed to a similar position at the Empire, Cheetham Street, and takes over on Monday next (October 5th). He will succeed Lionel Cole. Before going to the Prince's three months ago, Mr. Baker was for seven years manager of the Trafford Picture House, Manchester. He has had thirty years' experience in the trade, starting at Liverpool with Weisker Bros., by whom he was engaged for seventeen years. Mr. Baker has held managerial positions at Wigan and Morecambe, and at one time was traveller in Ireland for the Stoll Film Company.



Herbert Baker

TALK OF THE TRADE

10% Starts Thursday—E.T. To-day—Economists Optimistic—Ostrer's Ultimatum to Renters—Northern Exhibitor's Call for "Manly" Films—"Hindle's" Message

FARADAY HOUSE,
September 30, 1931

Exhibitors' Quota
10 Per Cent. From Thursday

The Exhibitors' Quota goes up to 10 per cent. to-morrow (Thursday), at which figure it will remain for 12 months unless in the meantime the legislative machine has decided otherwise. For the past two years exhibitors have been required to exhibit only 7½ per cent., and the additional 2½ per cent. represents a considerable jump. I feel, however, that in view of the very much increased British output, augmented, as it will be in the near future, by the product of the major American companies now engaged seriously in making British pictures, exhibitors will find themselves in a much better position relatively than they were when the quota first began at 5 per cent. Not only will there be a larger surplus of British footage over the length required to meet quota, but there is most certainly a much higher percentage of worth-while product.

E.T. In
Commons To-day

The Finance Bill will be discussed in the House of Commons to-day (Wednesday), when I anticipate that amendments dealing with the new Entertainments Tax proposals are likely to be moved by James Welsh, M.P. Both the C.E.A. and K.R.S. will doubtless be represented in the galleries, and I hope also to have an opportunity of listening in. I do not think that optimism runs very high, but if ever there was a case worthy of consideration, that case can be made out by the C.E.A. Parliamentary Representatives. For however dispassionately one views the Crisis Budget, it is quite apparent that burdens have been most inequitably distributed. Among the people, for instance, who will feel the effects of any increase of price on seats up to 6d. are large numbers of people who either personally, or through family associations, are to be affected also by the reduced Unemployment pay. In Industrial areas one has to consider not only the vast army of totally unemployed people, but those who are able to work only two or three days per week and are in receipt of Unemployment pay for the rest of the week. Then again, one has to remember the small army of low-wage earners who will find themselves for the first time subject to the payment of Income Tax.

Ostrer and
Keynes Optimistic

I spent the greater part of last Sunday trying to reconcile the very profound statements of such eminent economists as J. M. Keynes and Isidore Ostrer. Both have endeavoured, through the *Sunday Express* and the *Sunday Referee* respectively, to give Mr. and Mrs. Everyman an idea of what the gold standard really means and what its abandonment presages for British trade and the British consumer. After studying both for several hours I felt I knew considerably less concerning the meaning of the present financial crisis than I had before I started. But even so, I caught a certain light optimism running through both which heartened me. Neither Ostrer nor Keynes is prepared to paint too rosy a picture, but they evidently do not anticipate any terrible reactions to the shifting off the gold standard. The present strength of the £ seems to indicate that they had something on which to base that optimism.

The Iron
Mitt!

Some people in the trade will probably question, if Isidore Ostrer cannot be optimistic, who in the film industry of this country can be? The spirit of the Gaumont-British annual meeting on Monday certainly prompts such a thought, for Mark Ostrer was in the chair, and with his two brothers and C. M. Woolf was cheered to the echo by enthusiastic shareholders. One has only to realise the tremendous responsibilities which rest upon the shoulders of men at the head of such colossal an undertaking to appreciate what a relief it must be to pass so splendidly through the testing time for still another year. I was intrigued by Mark Ostrer's very plain statement that no matter about the depreciation of the £, Gaumont-British will certainly not pay any more for their American pictures. Thus he hands out to the American distributors the kind of "ultimatum" which only a concern of such terrific power as Gaumont-British could afford to do.

The Editor,
"The Bioscope."

Dear Sir,

Having supported "The Bioscope" practically from its infancy, I feel after all these years that it is somewhat neglectful on my part in not writing appreciation to you, but the managerial profession of the Cinema world has so many calls upon its time, which prevents us from doing all we have intended to do.

From the States to all four quarters of London, I have always looked forward to "The Bioscope," so many things of interest, and most useful to the Manager.

I wish "The Bioscope" the continued success which it has always deserved.

Yours faithfully,
For and on behalf of
The Capital & Counties Electric Theatres, Ltd.,
H. W. HARWARD,
General Manager.

Bournemouth Electric Theatre,
Commercial Road,
Bournemouth.
Telephone 2165

September 24, 1931.

Clean To
"Clean-Up"

E. J. Hinge, Stanley Rogers' able lieutenant-general, surprised me with a call on Monday on his way North after visiting his aged parents. His case must be unique amongst cinema exhibitors, for his mother, now bordering on 80, has never visited the cinema, and his father, he tells me, only went once! Exhibitors with a large family following and a correspondingly lengthy free list will probably envy him. Mr. Hinge, touching on the subject of profanity in pictures, which has been well aired in THE BIOSCOPE during recent weeks, expresses his whole-hearted approval of this journal's plea for clean dialogue and also for fewer British films with exaggerated 'varsity accents. "What we want," he says, "is more strong essentially English screen drama with a good bit of action and a little spice if you like, but no vulgarity. The picture can be as clean as anything and still 'clean-up' in North Country districts if it has plenty of action and no effeminate young men in the cast; but you should hear what some of the audiences call some of the juveniles now being played."

British Prices
Too!

Another point that Mr. Hinge raised concerned the asking prices of British producers for their better films. While admitting that the British product is definitely on the upgrade, Mr. Hinge deplored the attitude of certain distributors of British films who think that merely because a film is British it starts at higher value than if it were American. There would be more encouragement among country exhibitors to the British product if asking prices were based merely upon the entertainment value of the pictures. Who will dare to contradict Mr. Hinge, who, after all, is booking for a bunch of six or eight halls, and like most men in that particularly responsible position knows out-of-pocket what he is speaking about.

Independent
But——

An official report just issued by the Department of Overseas Trade, and drawn up by H. F. Gurney, Trade Commissioner in Newfoundland and the Maritime Provinces of Canada, says:—Moving pictures constitute the principal entertainment of the people (of Newfoundland). There are five theatres in St. John's, and others in Harbour Grace, Bell Island, Grand Falls and Corner Brook. The theatres are *independently owned and have no affiliations with United States companies.* The great majority of the pictures shown, however, *are of United States origin.*

The italics are ours.

What Hindle Means
To British Pictures

So W. J. Gell has reached "The Happy Ending." After showing the film last (Tuesday) evening—you will find it reviewed on another page—he again invited the trade and the Press to join him in making Whoopee at the Kit-Cat. Now I am all for these Kit-Cat parties of which, during the past week, there have been three, but if hospitality must flow so freely I suggest that the parties should not be allowed to fall so thickly. It means one head after another (for some people at any rate), and who knows but that it may sooner or later affect the quality of the film press criticisms? Certainly in passing I must pay tribute to the amazingly showmanlike way in which W. & F. and Gaumont put over their trade shows of "The Ghost Train" and "Hindle Wakes." I have never seen a larger orchestra on any stage than that which charmed the audience just before the "Hindle Wakes" trade show. It was a symphony orchestra de luxe and, under

the baton of our old friend Louis Levy, did justice to some of the finest music I have ever heard. It says something for Mr. Gell's confidence in the sound recording of "Hindle Wakes" that he dared to accustom his audience to such perfect music immediately before switching on to "canned." I am not reviewing "Hindle Wakes" here, you will find that on another page, but if I may give my own opinion, it is the best British film to date, because it is a gripping real-life story about real people. I hope Michael Balcon and W. J. Gell will conspire to give us some more of this calibre.

Ghost Train
Always Under Steam

Incidentally if you were unable to see "The Ghost Train" and happen to be in Wardour Street, Jeffrey Bernerd, of W. & F., has thoughtfully arranged that the film can be run through for exhibitors in the G.-B. theatre film house at any time.

Films In
Lord Mayor's Show ?

If there must be a Lord Mayor's Show in these hard times, I wonder why not include an exhibit showing the evolution of the film industry. I am thinking of something on the lines of a comparison between the early open-air shots with a hand camera and present-day studio craft with its elaborate trappings and sound recording appurtenances. The public would not get the slightest idea, technically, of what was supposed to be going on, but the millions who watch this panoply of traditional make-belief must include a large number of film-conscious people who would be intrigued by an exhibit of this kind. It is significant that the only kind of representation the film industry has ever secured in the Lord Mayor's pageant was that cleverly contrived by the Fox Publicity Department last year. This publicised "The Big Trail"—an American film !

Question
And Answer

While I have all my journalistic life been swearing at indexes and reference files, it appears the M.-G.-M. have been swearing by them for much the same period. But their enthusiasm for a system which has often reduced me—and doubtless many a better man—to metaphorical tears, can be perfectly understood, so long as they have such a gem of reliability as Mrs. Nathalie Buckthall to control their filing cabinets. What a woman, and what an organisation ! Ask her what were the precise colours in Jacob's coat ; what was William the Conqueror's favourite breakfast ; what is the correct formal procedure when introducing oneself to a savage chief of known cannibalistic tendencies and she has all the answers ready. With a permanent staff of three, Mrs. Buckthall is able to keep tabs on—well, just everything, and tucked away on her card indexes you'll find enough information to check up on any picture to be produced between now and the last trump.

Taking Back
English Backgrounds

When I chatted with her in Sam Eckman's offices the other day, Mrs. Buckthall was explaining how her system works, with its host of technical advisers retained to okay films of divers natures. So that it is more the cause of wonder that errors do even so appear occasionally in M.-G.-M. films. If my recollection had been accurate enough I might have reminded her of a certain wonderful Thames-side seascape in "Way for a Sailor," but I'll bet she would have had an answer for me. She's like that, a very self-possessed and business-like young woman, though none the less charming and vivacious. At present Mrs. Buckthall is officially holidaymaking—though she confessed it was largely a "busman's holiday."

EXHIBITORS—BEWARE !

An individual whom the police are hopeful of tracing very shortly is calling on Provincial Exhibitors collecting 5/6, which he represents as a special subscription rate to "The Bioscope."

He has already victimised a number of exhibitors, including several regular readers whose renewals had just fallen due.

No persons other than our regular territorial representatives are authorised to collect "Bioscope" subscriptions pending further notice in these columns.



A glimpse of romantic London—Covent Garden in business hours—for inclusion in the Twickenham production "Murder At Covent Garden," for W. & F. release



Mrs. Nathalie Buckthall in her M.-G.-M. Research Bureau

She will go back with a fresh load of material for those already heavily-burdened filing cabinets, and there will be less excuse than ever for anything that is not authentic in M.-G.-M. pictures with British backgrounds.

Mill-Owner
Exhibitor

In the company of R. L. Sheridan, sales manager of Gaumont, the other day, I was introduced to an interesting personality from the top half of Ireland in Mr. McMeekin, proprietor of the Doagh Cinema, Doagh. Mr. McMeekin is by way of being a man of some weight, but whether this fact is related to his interest in the exhibiting field or to the fact that he has large associations in the Irish linen industry was left to me as a matter for conjecture. I was told to get ready to welcome a newcomer to the field, as Mr. McMeekin's son is apparently more interested in the entertainment industry than linen, and will probably be going into full-blown proprietorship very soon.

What Fleet Street
Says—And Does

Quite sound and sounding matter by one Paul Schofield in yesterday's *Daily Express* conveyed advice to Britain "not to imitate Hollywood, but to profit by the lessons she has learned and the payment she must make for the most colossal folly and extravagance in the history of any business." Same article was illustrated by a picture captioned "Making a sound film at Elstree." The picture shows Sinclair Hill directing Anne Grey and Horace Hodges in P.D.C.'s "Other People's Sins." It was taken at Cricklewood. The *Daily Express* should not imitate America, but it might learn something from the trade press.

Exhibitors Something For
Nothing—At Last

Tacit recognition that it is time exhibitors had something worth having without being expected to pay for it, comes from the Board of Trade. Yes, in these days of cutting and cussing ! J. H. Phillips, the man who watches the trade through the official keyhole and who, though thousands in the trade do not know him, has an amazing knowledge of everybody and everything in and around the industry, sends me a free copy of the new Official Exhibitors' Return Book, complete with Board of Trade stamp. In future this book alone will be used by exhibitors in which to enter the details necessary to prove their quota.

OBSERVER

British Studios To-day

"Lord Babs" Casting—Pearson's "Third String" Through—Arliss At Teddington—Elstree Busy

Bobby Howes for "Lord Babs"

Gainsborough's "Sunshine Susie" is scheduled to finish in a fortnight's time and will be followed about October 18th by "Lord Babs." This successful farce has been converted into a musical picture of the modern continental type. The dialogue has been revised and new lyrics written by Clifford Grey, who was responsible for such famous stage successes as "Mr. Cinders" and "The Bing Boys on Broadway," as well as the lyrics in "The Smiling Lieutenant." Vivian Ellis has composed the music, Louis Levy will conduct, and Walter Forde will direct. A strong team to start with, especially with Bobby Howes in the star role.

Fighting Finish to "Third String"

Sandy Powell and Alf Goddard had a terrific set-to the other day at the Cricklewood Studios, when as "Ginger Dick" and "Bill Lumm" in W. W. Jacobs' story, "The Third String," the pair met in a classic ring encounter.

Both hit hard and often. With these fistic fireworks George Pearson concluded studio "shots" on this latest Gaumont-Welsh Pearson film.

Universal's British Cast

Shooting on the Mutual picture "Lloyd of the C.I.D." (former "Heroes of the Law") is already well under way, a company of 65 being located for the old English manor sequences at Deep Dene Hotel, Dorking. Working under Director Henry MacRae, the cast includes Muriel Angelus, Jack Lloyd (formerly Claude Sanders), Janice Adair Emily Fitzroy, Shayle Gardner, Wallace Geoffrey, Lewis Dayton and Tracey Holmes. The latest additions are Kenneth MacLaglen, younger brother of Victor, Gibb MacLaughlin and Humberstone Wright.

Sloan Joins Markham

James Sloan left London yesterday for Nice to take over the production manage ment of "Baroud," Mansfield Markham's £100,000 "talkie" which Rex Ingram is directing and starring in.

Sloan has frequently worked in Nice, Corsica and Paris, and was responsible for production supervision of Gloria Swanson's "Madame Sans Gene," made on the Continent.

Denis Hoey is to play a rugged Captain of Spahis in the Ingram picture.



Alone but not afraid: Wm. McGann, American director, now making "Murder on the Second Floor" for Warner Bros. at Teddington Studios

George Arliss at Teddington

George Arliss visited Warner Bros.' First National Teddington Studios yesterday, for the purpose of acquainting himself with the conditions under which he will work when he returns to make the British film for which he is scheduled. Having watched the shooting of a scene from "Murder on the Second Floor," he conferred with Roland Pertwee and John Hastings Turner on the subject of the story in which he will appear.

Elstree Activities

"The Bachelor's Baby," under the direction of Harry Hughes, has "taken the floor" this week at Elstree Studios. As previously announced, William Freshman, Ann Casson, Henry Wenman, Connie Emerald, Amy Veness and Helen Goss all have important parts.

* * *

"Tin Gods," an action drama, with the South Sea Islands as a background, has also gone into production this week. F. W. Kraemer is directing, and the cast includes Frank Cellier, who makes his "talkie" debut, Dorothy Bartlam and Frank Royde.

* * *

"Bill the Conqueror," which Norman Walker is directing for B.I.P., is now on the "floor" at Elstree Studios, Captain Walker having already secured exteriors in Sussex.

* * *

"Number 17," which Alfred Hitchcock will direct, is the well-known Jefferson Farjeon thriller. "Hitch" has been putting the final touches to his script, prior to "taking the floor" at an early date. No cast has yet been selected, with the exception of Leon M. Lion, who will play his original role of "Ben."

* * *

"Strictly Business," a story dealing with a young man who thinks business comes before pleasure, directed by Mary Field and Jacqueline Logan, has moved to Welwyn, where exteriors are in progress. The highlights of this film will be genuine "shots" of London.

* * *

"The Window Cleaner" is Anthony Asquith's next for B.I.P. As a distinct contrast to the film hero and heroine of the past, two everyday people—a window cleaner and a servant girl—are to be the hero and heroine of this film, which is a crook drama!

Short Shots

Martita Hunt, who is at present playing the part of the elderly schoolmistress in the popular play "Autumn Crocus," is making her first screen appearance in the Paramount film version of Ernst Vajda's "The Head Waiter."

* * *

David S. Cecil, who, besides writing film stuff for several different papers, is a cartoonist of some ability, has joined Mutual Pictures to act as studio representative under J. Leslie Williams, who is publicity chief of Universal, and is also interested in the activities of Mutual.

M.



Jack Lloyd, new British screen "find," in the Mutual production "Lloyd of the C.I.D.," Universal's first British picture, now in hand with Henry MacRae directing

Details of British Colour System

The first meeting of the Winter Session of the B.K.S. takes place on Monday next, October 5th, when T. Thorne Baker reads his Paper on "The Spicer Dufay Colour Process." The meeting will be held in the Gaumont British Theatre, Film House, Wardour Street, at 7.45 p.m.

S.M.P.E. and Third Dimension

What is expected to be one of the most important motion picture engineering papers to be delivered in recent years will be read by Dr. Herbert E. Ives, of Bell Telephone Laboratories, at the Fall Meeting of the Society of Motion Picture Engineers, Swampscott, Massachusetts, October 5th-8th.

The title of Dr. Ives' paper will be "The Problems of Projecting Motion Pictures in Relief," and the paper is perhaps the first thoroughgoing effort, from a scientific standpoint, to outline the scientific principles involved in the projection of motion pictures in relief to obtain the effect of third dimension.

Dr. Ives is director of electro-optical research at Bell Telephone Laboratories.

"Bioscope" Readers' Forum

Open Platform To All in the Trade

READERS of THE BIOSCOPE have frequently expressed a desire for the recommencement of our "Readers' Forum," for many years an interesting feature of this journal.

The Editor will be pleased, therefore, to receive from any member of the film industry, or anyone actively interested in its welfare, contributions, however controversial, to this feature.

All letters intended for publication MUST be accompanied by the name and address of the writer and, unless expressly requested to withhold, the Editor will consider himself at liberty to publish names and addresses. If requested, however, a pseudonym only will be used, and the name and address will be treated in strict confidence. Letters should be reasonably brief and, if possible, confined to one specific subject.

E.T.—A SUGGESTION

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

About this Entertainments Tax.

As a cinema proprietor who was in active business when this was first imposed, my acquaintance with this imposition has been a very direct one; and it seems to me that the incidence of the Tax should, from the very first, have been exactly as that now proposed for coming into force on November 9th. It has always seemed to me grossly unfair, not only that we should have to suffer under the Tax at all, but that all should not suffer in the same proportion.

What could possibly be fairer than a fixed rate throughout?

With commodity prices going up and wage rates coming down, this is no time for increasing entertainment charges—particularly those for cinema entertainment. Speaking generally, the latter are already on the high side; and it should never be forgotten that low prices of admission have done more than anything else to exalt the picture show in popular favour.

The ideal plan, in my opinion, would be for British exhibitors, *en bloc*, to shoulder the tax, and even cut prices, for adults *i.e.*, exclusive of tax-free admissions of 2d. or under for children, making these, without any variation whatever, 3d., 6d., 9d., 1s. (and so on—every higher price divisible by three, *i.e.*, increased by 3d. or 6d., and so forth), inclusive of tax, so that the latter always bears the exact same proportion to the seat price.

From the exhibitors' point of view, no easier prices to handle could be found. In uniform use, they could not fail, either, to be very popular with the public, especially when it became known to picture theatre patrons everywhere that each and every seat charge included the tax.

In this way, far from a falling off of patronage, there should be a steady increase; while it should, in the meantime, be a comparatively easy matter to maintain profits by slight variations in seating arrangements and programme lengths.

I have a deep conviction that this would be far preferable to going hat in hand to the Chancellor of the Exchequer in an almost hopeless attempt to achieve the saving of halfpennies and the further muddling of seat prices.

Faithfully,
ARTHUR P. BROOKS.

Barton House,
Halstead,
Esser.
September 28, 1931.

A POLICE COMPLAINT

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

Re article by "Provincio," this is the most sensible and *truthful* article any Trade paper could publish for the betterment and welfare of British films. It sums up the controversy that has been raging in the *C.T.* and what we have been trying to impress upon Mr. Dent.

Will you kindly send Mr. Dent a copy of this letter together with THE BIOSCOPE page showing the underlinings?

I have just run "Man from Chicago," September 21st, 22nd and 23rd, and I had an Inspector of Police (Supt. Peake) in my hall only last night with a letter of complaint about the bad language used in the film, and he insisted on seeing the Censor's Certificate. Need more be said?

Yours truly,
(Signed) A. PARKER.

In response to a request by Mr. Parker we forwarded a copy of this letter, together with THE BIOSCOPE *article (marked) to the gentleman named, who replies below.*—EDITOR.

MR. DENT REPLIES

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

The copy of Mr. Parker's letter sent with yours of the 25th instant amuses me.

He certainly has an inferiority complex as far as British pictures are concerned.

On the general matter of bad language in films, without in any form trying to justify "The Man from Chicago," let me say that it is like pure driven snow to mud when you compare it with certain American pictures of a similar standard that I could mention were it not *infra dig.* to do so.

In my opinion a discussion of this nature is definitely not in the better interests of the trade.

Yours faithfully,
Film House, Wardour Films, Ltd.,
Wardour Street. A. DENT.
September 26, 1931. (*Managing Director*).

We do not agree that discussion of any matter affecting so closely the interests of exhibitors and producers alike is not in the interests of the Trade. But personalities must certainly be avoided.—EDITOR.

BRITISH OR FOREIGN—NO VULGARITY!

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

That was a fine article in last week's BIOSCOPE on the question of "Profanity Means Loss of Profit" to the exhibitor. You say that producers must get rid of the idea that our audiences in the country like the same kind of stuff that goes down in the West End of London. Your article is right; they won't have haw-haw accents at any price. A man with an Oxford "haw-haw" is looked upon by provincial men as something of a reptile, but they call him by a prettier name which I'll whisper to you when we meet again.

But where I reckon you are wrong is that as far as vulgarity goes British pictures are no worse than any others; not so bad as some Americans. I saw a picture at the Tivoli a little while back which made a ribald joke out of motherhood. Just fancy American producers not knowing any better than that! English women and men, too, won't stand for it, and anyhow, though I book, as you know, for several halls, there is not one where I dare put that picture on even if the Local Board didn't object.

You are usually so fair, and I know you personally to be so straight, that you wouldn't want to let this go without putting it right. Vulgarity in any picture is, as you say, indefensible wherever it comes from. Please use a pen name because of my work for the trade; I don't want to commit any "indiscretions."

Yours faithfully,
Midlands, "BRUM."
September 26, 1931.

P.S.—We agree that whether a picture is British or American it can and must be clean; it is the Censor's job to see that nothing vulgar is passed. THE BIOSCOPE *merely commented upon and elaborated Mr. Snell's sound arguments against "profanity." We recognise that both British and American films have offended in this way.*—EDITOR.

MEN AND MACHINES

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

I was very much pleased and surprised to read in your "Readers' Forum" of September 23rd a letter from F. H. Richardson. I regret that reading matter for projectionists has been rather scanty of late with the exception of a few lines from David Robson, who is still going as strong as ever against "film mutilation." I am sorry to see that this practice has staged a "come back" on sound films, and it is now as bad as ever.

However, to return to Mr. Richardson's letter, I would ask projectionists to read it through again and see how true it is regarding conditions here.

A projectionist is looked at purely from a monetary standpoint. I know of an example in Glasgow district where a reliable and experienced projectionist applied for a vacancy but it was given to what is called a "third" projectionist from a circuit simply because he didn't want so much money. He certainly had not the experience. It is not "How much do you know?" but "How much do you want?" Mr. Richardson's words, "In England the men are not protected by an effective organisation (not a criticism but just fact)" will make hard reading for certain people I have no doubt, and remarks will be heard about "working cards," but they seem to be observed in the breach only.

Mr. Richardson asks "What is the answer?" I am sorry I haven't got it. Has anyone? Let's hear from you projectionists. It's a long time since we did.

Yours faithfully,
MALCOLM MCLAREN.

Coliseum,
Airdrie,
Lanarkshire.
September 24, 1931.

Moving Forward!

FOR many years BIOSCOPE Film Reviews have been the acknowledged booking guide of a large proportion of British exhibitors: the weekly Service, augmented by our vest-pocket Rapid Reviews issued monthly, has brought us over a long period thousands of appreciations and expressions of confidence.

There have also been criticisms—constructive and winged on very high intentions—with innumerable suggestions for the improvement of this particular and highly specialised BIOSCOPE feature.

Many of these have been quite impracticable; others have appealed to us as expressing the needs of exhibitor-readers for honest, impartial and concise analyses of all films offered to the trade.

Since the screen acquired a voice the functions of film criticism have become more complex: points of local appeal in films have assumed more weight; dialogue and production technique has called for more precise and analytical terms in comment.

Exhibitors have realised these facts and have spoken.

Our answer is a change in the form of BIOSCOPE Film Reviews starting with this issue.

For the past three months various views and suggestions laid before us by exhibitor-readers have been considered, together with those evolved by THE BIOSCOPE Reviewing and Editorial Staff, and the result of our efforts is now before the whole trade for judgment. It is our hope that no helpful criticism will be spared: we welcome every suggestion because we recognise that our most valuable critic is the exhibitor who places his reliance in our Film Critiques.

In order more effectively to indicate the relative values of each of the main selling factors in each film reviewed, we have evolved a code of percentage awards.

In addition to offering general comment upon each picture, our critics will, for the purpose of analysis, view each film as divided into the following five principal factors:—

Story.
Direction.
Acting.
Dialogue and Recording
and
Photography.

For each factor the maximum award will be 20 per cent., so that the perfect critic-proof picture, for which the world is still waiting, would achieve a total 100 per cent. award.

Each reviewer will observe certain well-defined principles and will arrive at the percentage awards according to points of criticism which he will outline broadly in his comment.

We anticipate it will be a long time before the 100 per cent. picture arrives, because its advent will mean the ultimate in film progress; the reaching of that elusive goal, to penetrate which some of the best human material has been spent in glorious (and inglorious) effort.

The justification of real film criticism—which THE BIOSCOPE was the first British film journal to undertake—is that it aims towards a greater moral end than the mere purpose—vitally important as it is—of serving the commercial needs of the film buyer.

It strives—like the stage producer, the football manager, the film director—to brace up to something nearer perfection those who from time to time bask in the more roseate limelight of film fame. It seeks to contribute a real quota of help to those who have determined to endure the struggle towards the making of the perfect picture.

THE EDITOR.

BOX OFFICE FILM REVIEWS

*"Hindle Wakes"

(Gaumont)

Lift Up for British Pictures

The above rather bold statement is not made without due regard to the fact that "Hindle Wakes" has been the subject of screenisation at least twice before. But here is the story as it should be. Stanley Houghton's tragedy of a most likeable and independent spirited mill girl has, by the addition of dialogue, fine characterisation and superb direction, proved its real worth as screen entertainment.

This version, of real quality, represents the type of film which has been all too long delayed. We get away entirely from the sophisticated rich and instead are brought into intimate contact with those of more humble circumstances and problems of their everyday life. As a page torn from life it provides absorbing entertainment, and its success lies chiefly in Saville's grasp on the subject.

Belle Chrystall, a most promising newcomer, is ideally cast as Jenny, the Lancashire lass who, instead of spending "Wakes" week at Blackpool, spends her time at Llandudno living as the wife of her governor's son Alan. An attempt to deceive her parents, by the despatch of a postcard through her friend Mary, is baulked by a stroke of fate which results in Mary's death. Ignorant of this, Jenny returns home to her now suspicious parents, a venemous old mother and indulgent father. Nothing finer has been seen on the screen than the poignancy of this youngster's gradual change of front from that of artful deceit, then to her resort to tearful defiance as each lie is brought home to her.

Urged by the mother, the father breaks the news to the mill owner, splendidly played by Norman McKinnell (rather more Scotch than Lancasheer), who decides that his son shall marry the girl. At a subsequent family gathering a marriage is arranged to the satisfaction of all except the smug young Alan, his mother and Jenny. The latter settles matters by refusing him point blank, and in a talk with him reveals her strength of character by accepting her share of the blame, and, while reminding him that her right to treat him as "her little bit of fun" was as strong as his, tells him of her complete indifference for him. The blind passion of her mother, after hearing her decision, prompts her to find new living quarters, but utterly fails to damp her outlook on life.

The casting, on the whole, is admirably done, the one exception perhaps being John Stuart's rather stilted portrayal of the admittedly difficult and unsympathetic part of Alan. As already mentioned, Belle Chyrstall is a discovery, Edmund Gwenn is superb as the girl's father, and Sybil Thorndike most efficient as the mother.

We can imagine this film being a riot in the North Country and a big money maker in every other district.

ANALYSIS

Story	19%	out of	20%
Direction	19%	,,	20%
Acting	17½%	,,	20%
Recording and Dialogue	17½%	,,	20%
Photography	18%	,,	20%
	91%	,,	100%

THE CAST

Jenny Hawthorn	Belle Chrystall
Mrs. Hawthorn	Sybil Thorndike
Chris Hawthorn	Edmund Gwenn
Nat Jeffcote	Norman McKinnell
Alan Jeffcote	John Stuart
Mary Hollins	Ruth Petersen
Mrs. Jeffcote	Mary Clare
Beatrice Farrar	Muriel Angelus
Sir Timothy Farrar	A. G. Poulton
Bob Parker	Lionel Roberts

Offered by: *Gaumont.* **Produced by**: *Gainsborough Pictures.* **Directed by**: *Victor Saville.* **Photographed by**: *Mutz Greenbaum.* **Length**: 7,008 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Recording**: *British Acoustic Sound on Film.*

H. M.

*"Hobson's Choice"

(Wardour)

Lively Comedy of Lancashire Life

Some plays are born to greatness and some have greatness thrust upon them. It matters not into which category "Hobson's Choice" is placed, for as a straight, sturdy story of Lancashire life it "gets there."

Here we have a sincere and intimate study of everyday Lancashire folk, told in simple style, and yielding a quota of drama and comedy of excellent quality.

Make no mistake about it, people like old Hobson and Maggie Hobson are counterparts of people one can meet in the flesh any day of the week in any of the Lancashire towns, plain, hard-headed, practical folk, who in the compass of their industrial horizon can find thrills as well as make them.

For the picture, in the North Country at least, one can safely predict a very warm welcome, for the reputation of the play is in no small part due to the almost inspired acting of James Harcourt and Herbert Lomas.

The story opens with a not very inspiring glimpse of the housetops of Salford in the middle 'eighties, and although one is never very remote from the studio atmosphere, the story is enfolded with epigrammatic smartness and piquancy. How Maggie makes a man of Will Mossop, a poor downtrodden creature employed by her father, is very funny indeed.

Perhaps rather much footage has been devoted to an aside in the form of a magic-lantern show, but that is a detail which in no way qualifies a pleasing, satisfying, and even stimulating entertainment.

One of the three unmarried daughters of a widower is provoked by her father's taunt of spinsterhood to make love to and marry, much against his will, Will Mossop, a bootmaker, bullied and employed by her father. Confidence in the ability of her man and in herself results in a business, as well as domestic, partnership, in which finally old Hobson reluctantly participates.

This is the first screen appearance of James Harcourt, a well-known repertory player. He and Viola Lyel give a splendid performance, Others do well.

ANALYSIS

Story	18½%	out of	20%
Direction	17%	,,	20%
Acting	17%	,,	20%
Recording and Dialogue	19%	,,	20%
Photography	15%	,,	20%
	86½%	,,	100%



Viola Lyel and Frank Pettingell in B.I.P.'s "Hobson's Choice," reviewed in this issue

THE CAST

Maggie Hobson	Viola Lyel
Alice Hobson	Joan Maude
Vicky Hobson	Belle Chrystall
Old Hobson	James Harcourt
Will Mossop	Frank Pettingell
Albert Prosser	Reginald Bach
Mrs. Hepworth	Amy Veness
Jim Hieler	Herbert Lomas
Mrs. Figgins	Marie Ault

Offered by: *Wardour.* **Produced by**: *British International Pictures from the play by Harold Brighouse.* **Directed by**: *Thomas Bentley.* **Photographed by**: *Walter Harvey, Bert Ford, Horace Wheddon.* **Recording**: *R.C.A. on film.* **Length**: 5,822 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.*

F. G.

"Caught Plastered"

(Radio)

Whimsical "W's" Again

Exhibitors often look askance at films starring two or more celebrated comedians from the point of view of story value, which so often takes a back seat to permit of rendering gags which fail to keep up interest.

Not so here. Wheeler and Woolsey, far from running the show entirely, are merely the prime movers in bringing plenty of pep and fun into an otherwise sad little story which will go down well in the majority of districts.

With wisecrack and joke, which get over every time, as the main platform, Director William Seiter has not been unmindful of the real value of pathos as an essential to many persons' entertainment. Having followed the adventures of a couple of golden hearted coons, who are themselves nearly victimised when aiding a poor old lady, audiences will leave well satisfied with the fare served to them.

Few situations could be found funnier than that of a couple of out-of-work artists with no knowledge other than that connected with the "boards," running a chemist's shop, with the horrible thought of doctor's prescriptions and what the consequences of a mistake may mean. Tommy and Egbert take on the job to help old mother Talley, whose business has failed since the death of her husband, and who is threatened with eviction by Walters, a crook sailing under false colours.

Fortunately for Tommy, the daughter of the chief of police falls for him, and what at first appears an ugly situation is relieved in no small measure by her influence. Tommy and Egbert set the pace, and with the gradual increase in business Walter's chance of the premises fades farther into the background.

Here is where the two make the incredible bloomer of accepting a consignment of booze and selling it as lemon juice. Of course, Walters knows better, he having engineered it, and promptly phones the police. While the two are in the hands of the police, Walters reduces the old lady to tears and obtains her signature to the sale of the business. Immediately after, however, he walks into a neatly laid trap and the end proves happy to the four principals.

Wheeler and Woolsey are as breezy and full of wisecracks as ever. Lucy Beaumont gives a most appealing characterisation as the old lady, and Lila Lee, except for a poor voice, is pleasing as the girl.

ANALYSIS

Story	15%	*out of*	20%
Direction	15%	,,	20%
Acting	17½%	,,	20%
Recording and Dialogue	17½%	,,	20%
Photography	18%	,,	20%
	83%	,,	100%

THE CAST

Tommy Tanner	Bert Wheeler
Egbert Higginbotham	Robert Woolsey
Peggy Norton	Dorothy Lee
Mother Talley	Lucy Beaumont
Walters	Jason Robards
Chief Morton	De Witt Jennings
Flint	Charles Middleton
Clarke	Bill Scott

Offered by: *Radio.* **Produced by**: *Radio*

* **Indicates Registered British Films.**

Pictures. **Directed by:** *Wm. Seiter from a story by Douglass Mac Lean.* **Photographed by:** *Albert Herman.* **Length:** 6,443 *feet.* **Release Date:** *March* 14, 1932. **Certificate:** *U.* **Recording:** *R. C. A. Sound on Film.*

H. M.

"Vienna Waltzes"

(A.P.D.C.)

A Masterpiece of Melody

The great success of the musical romance "Waltzes from Vienna," now playing at the Alhambra Theatre, would seem to indicate that there is a large public for the musical play which presents popular masterpeices as the accompaniment to a story of human domestic interest.

The life story of the great waltz composers Strauss, father and son, whether the details be true to fact or not, is sufficient to provide an effective setting for music which has been popular for nearly a century, and if in this version the music proves of chief importance, it is because both the story and the acting are handicapped from a popular point of view by the dialogue being in German.

Johann Strauss at the height of his success as a composer of dance music and conductor of a world renowned orchestra, does all he can to discourage his eldest son Johann from adopting a musical career. Young Johann, however, encouraged by the devotion of his mother, his sweetheart Lisl, and his music master, pursues his studies, and though estranged from his father and neglectful of the girl who loves him, he succeeds, helped by the influence of a great lady, in establishing his fame by playing the celebrated "Blue Danube" waltz at a concert patronised by Royalty.

Through Johann's neglect his sweetheart Lisl is reluctantly persuaded to give her hand to another suitor, and it is only when his father is lying on his deathbed that the son is reconciled to him and justifies the choice of his career by playing the most celebrated of his compositions.

The film has very little action, and therefore, being of necessity dependent on its dialogue, can only appeal in its present form to a restricted circle, though the introduction of a few subtitles in English would vastly extend its popular appeal. The language question also handicaps the efforts of the actors, who, playing with quiet intensity, will hardly be appraised at their full value by the average picture goer.

Gustav Frolich plays the younger Johann with strong conviction and great personal charm. Hans Junkermann gives a fine character study of the elder Strauss, and his affecting death scene proves the great versatility of this experienced actor. Marie Pandler is charming as Lisl in her serious moments, though rather inclined to force the low comedy note in some of her scenes.

The outstanding feature of the production is undoubtedly the music, which is perfectly recorded.

ANALYSIS

Story	10%	*out of*	20%
Direction	10%	,,	20%
Acting	17½%	,,	20%
Recording and Music	17½%	,,	20%
Photography	15%	,,	20%
	70%	,,	100%

THE CAST

Johann Strauss	Hans Junkermann
Johann Strauss	Gustav Frolich
The Mother	Julia Serda
Lisl Deisinger	Maria Pandler

Offered by: *A.P.D.C.* **Produced by:** *Splendid Film, Germany.* **Directed by:** *Conrad Wiene.* **Release Date:** *Not fixed.* **Length:** 8,000 *feet.* **Certificate:** *U.* **Recording:** *Klangfilm on Film.*

J. H. B.

"Merely Mary Ann"

(Fox)

Charming Version of Zangwill Comedy

If, as has been alleged, there are only seven original dramatic plots in the world, the story of Cinderella must be one of the most popular. It has certainly been retold in unending variety and seldom fails in its appeal. Israel Zangwill's pleasing variation of the theme, produced some 25 years ago, had considerable success on the stage as a story of pretty sentiment and polished comedy. It has been produced once or twice on the silent screen during a period when Hollywood decreed that sensation was demanded by the box-office, and poor little Mary Ann was subjected to trials of which her author certainly never dreamed.

Henry King, the director, has achieved complete success in reproducing the spirit of Zangwill's comedy, and that while freely adapting the play to suit the temperament of his stars, he has introduced no irrelevant melodrama.

Mary Ann, who has been brought up in an American orphan home, is later employed in London as maid-of-all-work by Mrs. Leadbatter, a Bloomsbury boarding-house keeper. John Lonsdale, a struggling young musician, becomes the object of Mary Ann's secret adoration, and he accepts her ministrations with tolerant condescension.

John goes into the country to finish the score of an opera, and Mary Ann persuades him to take her as his housekeeper.

Here she is ideally happy until she hears that a relative in America has left her a large fortune. Rejoiced at the opportunity of being of further service to John, Mary Ann timidly suggests marriage. John, however, is too proud to listen to her offer, and Mary Ann goes sadly away.

John's opera is finished, and on its first night he again meets Mary Ann, now a beautiful member of society. Elated with his success, he begs her to confirm her willingness to marry him, but Mary Ann still feels a grievance against him and sadly refuses him.

John goes back to his country cottage in despair, but later she appears in the doorway, putting on the gloves she has always worn when occupied in attending to his wishes.

Though originally written for an actress who emphasised the comedy, the piece has been very skilfully adapted to suit the pretty sentiment which is Janet Gaynor's most pleasing attribute. There is light comedy in plenty, supplied both by the young couple and by the well-drawn character of the landlady. The chief attraction of the film, however, is the very charming love story of two delightful young people. Miss Gaynor adds another delicate picture to her series of Cinderella studies and one which will extend the circle of her admirers. Charles Farrell plays John with a boyish charm. Mr. Farrell also proves himself an admirable pianist. Beryl Mercer is excellent in a very convincing character study of the sharp-tongued but good-hearted landlady, and Arnold Lucy gives a good sketch of a smug vicar. The direction is smooth and easy and the continuity good.

ANALYSIS

Story	15%	*out of*	20%
Direction	17½%	,,	20%
Acting	17½%	,,	20%
Recording and Dialogue	15%	,,	20%
Photography	15%	,,	20%
	80%	,,	100%

THE CAST

Mary Ann	Janet Gaynor
John Lonsdale	Charles Farrell
Mrs. Leadbatter	Beryl Mercer
Rosie Leadbatter	Lorna Balfour
Vicar Smedge	Arnold Lucy
First Drayman	J. M. Kerrigan
Peter Brooke	G. P. Huntley, Jr.
Brahmson	Harry Rosenthal

Offered by: *Fox.* **Produced by:** *Fox.* **Directed by:** *Henry King.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Length:** 6,750 *feet.* **Recording:** *Western Electric Sound on Film.*

J. H. B.

"The Magnificent Lie"

(Paramount)

Ruth Chatterton in Unconventional Role

Few practical jokes are perpetrated which, after the laughs have died away, do not jar upon the feelings. In this case the victim is a blind man, who arouses commiseration throughout, while the laughs are few, and the perpetrator, a charming girl, excites irritation often bordering on contempt.

This quite unusual story is unfolded with considerable ingenuity, and in spite of a few improbabilities, and a little padding, holds the attention well.

Opening in 1918, a wounded American soldier is seen in hospital while a prima donna makes a round of the wards, after entertaining the convalescents. Admiration bordering on adoration takes possession of the man and when a bomb falls he shields her.

Years pass, but the impression is not effaced, and when the now half-blind civilian hears that the celebrated actress is visiting the city, he determines to go to the theatre and make himself known. He attends the performance, but the glare and excitement bring on total blindness. He falls into the hands of two cynical and facetious French actors and visits a night club where a girl singer gives an imitation of the prima donna's performance. Easily persuaded he is listening to the great actress herself he makes the girl's acquaintance. She does not scruple to deceive him, to the delight of the jeering actors. They, one evening, brings the great tragedienne to the night club and she enjoys the heartless joke which is still being kept up. Ultimately the girl's better nature is aroused. In consequence of a motor smash the man recovers his sight and the couple are drawn together.

Based on "Laurels and the Lady," by Leonard Merrick, brilliantly acted by a well-selected cast, and artistically staged with music, singing and fragments of an opera, it is undeniable that the film is a noteworthy one. Ruth Chatterton as the girl singer displays remarkable versatility, and Ralph Bellamy triumphs in the difficult part of the blind man. Perhaps a less virile impersonation would make him more convincing, but towards the close, when the man discovers how he has been deceived, the actor has a splendid opportunity and rises to the occasion. On the strength of Ruth Chatterton's name the film will probably appeal in spite of the theme's callousness.

ANALYSIS

Story	10%	out of	20%
Direction	15%	,,	20%
Acting	17%	,,	20%
Recording and Dialogue	18%	,,	20%
Photography	18%	,,	20%
	78%	,,	100%

THE CAST

Poll	Ruth Chatterton
Bill	Ralph Bellamy
Elmer	Stuart Erwin
Rosa Duchene	Francoise Rosay
Larry	Sam Hardy
Jacques	Charles Boyer
Pierre	Tyler Brooke
Clarence	Tyrrell Davis
Stage Manager	Jean del Val

Offered by: *Paramount.* **Produced by:** *Paramount.* **Directed by:** *Berthold Viertel.* **Photographed by:** *Charles Long.* **Length:** 7,131 *feet.* **Release Date:** *March* 21, 1932. **Certificate:** *A.* **Recording:** *Western Electric Sound on Film.*

I. J.

"Waterloo Bridge"

(Universal)

London in War-time

The mushroom-like love affairs of young soldiers home on leave from France were, we are told, recorded, though a picturisation of the one in which the principal parties in "Waterloo Bridge" are concerned, while holding interest for the most part, is unreal in conception. A young Tommy and a girl (we are left to our own conclusions as to her calling) are the principals in a war-time tragedy.

James Whale, obviously with an eye on the Censor has, in the handling of the woman's part, a difficult problem. He has studiously avoided relegating her to the ranks of street women, though to most this is all too plain, and to these the incongruity of the courtship must be apparent or, alternately, an utter lack of sympathy with this greenest of youths.

In the excitement of an air raid and while on his way home from leave, Roy, aged 19, meets Myra, an out-of-work chorus girl, and at her invitation accompanies her to a tawdry apartment situated in a notorious neighbourhood. Moved by her poverty, he is soon offering, besides his love, a substantial advance to meet her debts. This she refuses and he leaves for the palatial home of his father in the country, promising to return for her next day.

The arrival of Myra at Roy's home, to which he has brought her by means of a trick, provides a touching scene between the two women, the mother asking the girl not to take advantage of her son's offer of marriage until later. Here also is introduced some delightful humour in the character of the old father, whose bark is

infinitely worse than his bite, a role grandly acted by Frederick Kerr.

With a mind in a whirl, Myra escapes and returns to London. Roy follows, and after a passionate interview, in which she asks him to leave, he extracts a promise of marriage from her. Called back from leave, he visits the apartment to find her gone. Settling accounts with the landlady, he rushes out and, in London of all places, finds her again on Waterloo Bridge. A hasty good-bye and they leave each other, but, immediately after, Myra's problems are solved by the bursting of a Zeppelin bomb.

The sudden and tragic ending is a distinct blemish, giving one the impression that the author is afraid of the consequences of an alliance between the two, thereby strengthening suspicions as to the girl's character.

The production as a whole is certain to enhance the reputation of James Whale as a director as apart from war-time themes, for it is not to be denied the depth of feeling he has created with each of his characters. In this he has been well served by the cast. Mae Clarke reveals strong dramatic power in a difficult role, while Kent Douglass is pleasing as the youth. Other assignments are small, the best coming from Rita Carlisle as the Cockney neighbour of Myra's.

The raid scenes are impressive and powerfully reminiscent of London's reign of terror. Particularly effective also is the London background, made possible by means of the Dunning Process.

ANALYSIS

Story	12½%	*out of*	20%
Direction	15%	,,	20%
Acting	17½%	,,	20%
Recording and Dialogue	17%	,,	20%
Photography	18%	,,	20%
	80%	,,	100%

THE CAST

Myra	Mae Clarke
Roy	Kent Douglass
Kitty	Doris Lloyd
Major Wetherby	Frederick Kerr
Mrs. Wetherby	Enid Bennett
Mrs. Hobley	Ethel Griffies
The Cockney	Rita Carlisle

Offered by: *Universal.* **Produced by**: *Carl Laemmle, jun., for Universal.* **Directed by**: *James Whale.* **Story by**: *Robert Sherwood.* **Recording**: *Western Electric Sound on Film.* **Length**: 6,562 *feet.* **Release Date**: *March* 28, 1932. **Certificate**: *A*

H. M.

"Monkey Business"

(Paramount)

Marx Brothers Again

The four Marx Brothers have so established themselves as a quartette of a unique and novel strain of humour that no film in which they appear can be judged by any standard than that which they have themselves created.

For absolutely irresponsible and absurd humour they are quite unapproachable, and when it is admitted that they have no more story to tell than the Needy Knifegrinder, and that their dialogue consists only of catch phrases and back-chat, it seems surprising that they can hold attention and compel laughter from some people without ceasing for an hour and a half.

The four brothers are discovered as stowaways on an Atlantic liner, and one may suppose that they have no more purpose in crossing the ocean than the opportunities afforded them to bewilder and obstruct the authorities and add to the excitement of the passengers and crew.

Attempts to evade the officers, the interference of rival gangsters, a concert party at sea, the difficulty of landing without passports, and a final scene in a stable, provide a long succession of mirth-provoking situations, which follow so fast one after another that there is no opportunity to criticise and no necessity for any criticism but helpless laughter.

Groucho again shows his ability to provide a perfectly senseless answer to every possible question, Harpo is blandly imbecile as ever, Chico and Zeppo are always ready to fill in what few vacant spaces they can find. Rockliffe Fellowes, Thelma Todd, Tom Kennedy and other well-known players wisely decide to follow the example set by the leading players and go in for frank burlesque.

The direction is fast and furious, the settings as elaborate as if the whole were a sane and sensible record of real life, and the photography is admirable. It is a film equal to any of its class, though one might wish for a little more of the brothers' musical skill.

ANALYSIS

Story	5%	*out of*	20%
Direction	15%	,,	20%
Acting	17½%	,,	20%
Recording and Dialogue	17½%	,,	20%
Photography	15%	,,	20%
	70%	,,	100%

THE CAST

Groucho Marx	Rockliffe Fellowes
Harpo Marx	Tom Kennedy
Chico Marx	Thelma Todd
Zeppo Marx	

Offered by: *Paramount.* **Directed by**: *Norman McLeod.* **Length**: 6,298 *feet.* **Certificate**: *U.* **Release Date**: *March* 7, 1932. **Recording**: *Western Electric Sound on Film.*

J. H. B.

"The Hard Hombre"

(Universal)

Hoot Gibson in Story-Value Picture

This may be described as a romantic drama with the usual Western characteristics, good love interest and artistic settings of the Mexican order. The star is at his best, and towards the close gives a splendid fistic display.

"Peaceful Pat" has earned the sobriquet through being tied to his mother's apron strings. But a stupid cattleman gets the idea that the young fellow is in reality the mysterious ruffian known as the "Hard Hombre." When Pat becomes foreman to a fascinating young widow, owner of a cattle ranch, the lawless crew around her, believing they have to deal with the notorious bandit, change their attitude, and rustlers pay for stolen cattle. Pat not only rises in the esteem of his employer, but arouses a warmer feeling. As he is more intent on work than love, her advances meet with a poor response. A shortage of water endangers the lives of the cattle. River grazing grounds are discovered, and the land is portioned out, Pat acting as dictator. The arrival of his mother and the discovery of the real hombre bring matters to a head. It also brings the love affair to a satisfactory conclusion.

This little story of mistaken identity has its humorous side, for such is the reputation of the real bandit that the rustlers are cowed by the peaceful Pat.

His mother appears as a strict Sabbatarian with an aversion to fighting and firearms. But when at the close her son is having a ferocious struggle with the much-wanted ruffian she forgets her principles and is wild with excitement and approbation.

Hoot Gibson has a part in which he is, of course, quite at home, and Lina Basquette is charming in appearance and fascinating as the anxious-to-be-wooed Senorita. Of its type, the picture is excellent.

ANALYSIS

Story	15%	*out of*	20%
Direction	18%	,,	20%
Acting	18%	,,	20%
Recording and Dialogue	15%	,,	20%
Photography	20%	,,	20%
	86%	,,	100%

THE CAST

Hoot Gibson	Lina Basquette
Skeeter Bill Robbins	Jack Byron
Mathilde Comont	Christian Frank
G. Raymond Nye	Rose Gore
Jessie Arnold	Frank Winkleman

Offered by: *Universal.* **Produced by**: *Universal Pictures.* **Directed by**: *Otto Brower.* **Length**: 6,045 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Recording**: *R.C.A. Sound on Film.*

I. J.

*"A Honeymoon Adventure"

(Radio)

A Typical Girls' Magazine Story

Persistent attempts to steal valuable plans, a battle of wits between a young bride and her husband's persecutors, and mad races between train and car are popular ingredients in a story, however improbable parts of it may be. These are the backbone of a production which is always moving, is great in parts, but often lacking in conviction.

The trend of the story takes us to Scotland, where the newly married Martins intend spending their honeymoon. On their arrival the wife hears for the first time that her husband is the author of a revolutionary engineering scheme, the plans of which are deposited in the house safe. A telegram, proved later to be faked, takes the husband back to town immediately, where he is promptly "bagged" by a gang of crooks who wish to obtain the plans.

His departure coincides with the arrival of the arch conspirator, and it is at this juncture that Elvey's direction spoils what is, up to then, quite a feasible little story. By his behaviour, the crook immediately arouses the wife's suspicions even though she is still unaware of the existence of the plans, an unpardonable attitude surely in such a polished cracksman as this one is depicted to be.

Obtaining the plans, the girl makes a spectacular dash to London. By a hair's breadth she beats her rival in boarding "The Royal Scot," which he, however, catches up at the next station, having ridden at breakneck speed in the girl's Bentley car, a race which is beautifully arranged and superbly photographed. Then follows a long pursuit in London with no reason given for the girl's reluctance to hand her follower over to the first policeman she comes across.

In the meantime the husband is languishing in a London tenement, haggard and begrimed, and though exceedingly sore at his detention, failing to take advantage of at least one golden opportunity to escape. His glorious scrap with his opponents in the closing scenes which see the young wife's triumph, is a rattling good finish.

The part of the crook sees Harold Huth in what is to him a familiar role and which he handles in his usual polished style. Benita Hume is very effective as the wife, and Peter Hannan pleasing as the husband.

Though not up to first feature standard, its scenes of London and excellent English scenery should make it a welcome supporting feature.

ANALYSIS

Story	10%	*out of*	20%
Direction	12½%	,,	20%
Acting	15%	,,	20%
Recording and Dialogue	15%	,,	20%
Photography	17½%	,,	20%
	70%	,,	100%

THE CAST

Eve Martin	Benita Hume
Peter Martin	Peter Hannan
Walter Creason	Harold Huth
Judson	Walter Armitage
Chauffeur	Jack Lambert
The Old Woman	Pollie Emery
Mr. Harvey	Robert English
Josephine	Margery Binner
Janet	Frances Rose Campbell

Offered by: *Radio.* **Produced by**: *Associated Radio Pictures.* **Directed by**: *Maurice Elvey.*

H. M.

"The Spider"

(Fox)

A New Edmund Lowe

Those in need of excitement will find it in Edmund Lowe's new vehicle, "The Spider," dealing with the occult.

The title, though perhaps not an apt one, is intriguing, and the subject of hypnotic influence is one which has, for the majority, a strange fascination despite their disinclination to delve into its mysteries. For theme, the story concerns the unmasking, through a medium, of a murderer, and with the aid of fantastic and brilliantly conceived settings, plus some Maskelyne and Devant trickeries, the development is as convincing as its type will permit.

The admirers of Edmund Lowe, who heads the cast of this rather involved story, will be in two minds as whether to appreciate the character or not. The easy-going "doughboy" and flippant crook is missing, though with all his sinister exterior he is still the arch bluffer, and reveals a distinctly soft spot both for his assistant in deceit and the latter's sister. That he handles the part in his usual polished manner goes without saying.

As Chatrand, the great magician and seer,

he is assisted by Alexander, a youth whom he found, two years previously, suffering from loss of memory. His announcement over the wireless that he seeks to discover his assistant's identity brings to the theatre the youth's sister, against the wishes of her uncle, Carrington, who accompanies her.

Under Chatrand's hypnotism Alexander recognises his sister from a trinket he is asked to describe, and during a struggle, occasioned by Carrington's resentment to the trick, the lights are switched out. When renewed, Carrington is discovered dead and the medium, with a revolver under him, has fainted.

Conflicting stories convince the police of Alexander's guilt and Chatrand's complicity. The latter is convinced that by holding a seance he can so play upon the real culprit's conscience as to make him confess. The one-time brutally frank police officer grants permission, and in a rather long drawn-out, though admittedly thrilling, sequence the desired result is obtained.

A happy ending finds Chatrand delightfully human and setting his cap at his partner's sister, a small part played with feeling by Lois Moran. Howard Phillips has the part of the medium and Earle Fox that of Carrington. El Brendel disseminates comedy as an irresponsible member of the audience and Warren Hymer is good as a foolhead cop.

ANALYSIS

Story	10%	*out of*	20%
Direction	15%	,,	20%
Acting	15%	,,	20%
Recording and Dialogue	15%	,,	20%
Photography	18%	,,	20%
	73%	,,	100%

THE CAST

Chatrand	Edmund Lowe
Beverly Lane	Lois Moran
Alexander	Howard Phillips
Carrington	Earle Fox
Dr. Blackstone	George E. Stone
Inspector Riley	Purnell Pratt
Ole	El Brendel
Schmidt	Warren Hymer
Estelle	Manya Roberti
Tommy	John Arledge

Offered by: *Fox.* **Produced by:** *Fox Films.* **Directed by:** *Wm. Cameron Menzies and Kenneth McKenna.* **Length:** 5,377 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.*

H. M.

"The Last Flight"

(First National Pathe)

Barthelmess in Another Saunders Story

In John Mark Saunders' novel, "Single Lady," of which this is an adaptation, he deals with post-war psychology as it affects a group of young aviators after their terrifying experience in the world war.

To the intelligent reader, the theme may well be one of profound interest, though the difficulties to be overcome by a picture producer to gain the same effect may be imagined. The study of psychology, or, for that matter, the real significance of the word, is a closed book to the ordinary man in the street, and it must be confessed that this story's development under the direction of Wilhelm Dieterle will prove equally mystifying.

The essence of a powerful situation is undoubtedly there, but the telling of it places a misconstruction on the author's ideas.

Cary, Bill, Ship and Francis, young aviators now demobilised, find solace for their war-wracked nerves in the cafes of Paris and any strong drink these establishments have to offer. Unable to reconcile their minds with pre-war normal existence, they indulge in the maddest of escapades, during which they share the company of Nikki, a Paris butterfly similarly affected in mind through her war experiences.

Presented in the light of a half-wit rather than a neuropath, the girl forms a romance with Cary, which is temporarily broken by hurting his feelings when referring to his almost useless hands. Cary decides to go to Lisbon, but Nikki, hearing of his plans, rallies the others and they all go together.

Arrived in Portugal, the real excitement starts. Here their gradual elimination begins, starting with Bill's death in a wonderfully staged incident at a bull fight. Francis is the next to go, after having the man who regards Nikki as his own and who has threatened Cary's life. In hastening from the scene, it is



A scene from "Side Show," a Warner Bros. and Vitaphone film for trade show at the Phoenix Theatre on Friday at 3 p.m. Winnie Lightner is starred

discovered that Ship has sustained a fatal wound, and Nikki and Cary, the sole survivors, pick up the threads of their broken romance and decide to marry.

Interest is heightened in the closing stages with wonderful shots of the bull ring, which are undoubtedly the real thing. Richard Barthelmess makes the most of a sympathetic role, and John Mack Brown, David Manners and Elliott Nugent, as the other youths, do all that is asked of them. Helen Chandler is unconvincing in the artificial role of Nikki.

ANALYSIS

Story	12½%	*out of*	20%
Direction	8%	,,	20%
Acting	12½%	,,	20%
Recording and Dialogue	13%	,,	20%
Photography	18%	,,	20%
	64%	,,	100%

THE CAST

Cary Lockwood	Richard Barthelmess
Bill Talbot	John Mack Brown
Nikki	Helen Chandler
Ship Lambert	David Manners
Francis	Elliott Nugent
Frink	Walter Byron

Offered by: *F.N.P.* **Produced by:** *First National Pictures.* **Directed by:** *Wilhelm Dieterle.* **Length:** 6,827 *feet.* **Release Date:** *March* 28, 1932. **Certificate:** *A.* **Recording:** *Vitaphone Sound on Film and Disc.*

H. M.

Just Another Says:

"I must congratulate you on your monthly issue of "Bioscope" Rapid Reviews, which is second to none in any office for proprietor or manager. I have always looked forward to "The Bioscope" and have been a subscriber since 1912."

Frank Foster
Rialto Cinema
Preston.

* "The Happy Ending"

(Gaumont)

Good Story from Ian Hay

While this very human story from the pen of Ian Hay holds much that will entertain, the majority of audienees will be at a loss to understand how the title is arrived at. That a man, torn from his dearest loves, finds eonsolation and even happiness in the thought that the daughter who has never known him thinks of him as a better man than he really is, passes one's eomprehension.

The end will be less appreciated by popular audiences than by those of more intelligent ealibre, who will be held by the amazing and beautifully acted climax.

Opening in India in 1912 we are introduced to Denis Cradock, a man of apparent means who is having a good time with the ladies while his wife is away.

Yvonne, his particular plaything, resents the return of Mildred his wife and makes it her business to "inform" the wife through the medium of a hidden slipper.

In a rather impressive scene, Mildred forgives him. Soon the two are returning to England on holiday. Yvonne is also on board and Mildred, finding her husband with her again, leaves him "for ever."

In a very unconvincing shipwreck upon a calm sea with the ship always on an even keel, Denis is parted from his wife, who believes him drowned.

1914 sees him in France as Captain Dale Conway, where he rescues the very officer who carries his wife's portrait. Unable to reconcile her, the end of the war finds him a fugitive from Yvonne, first in Honolulu, then in Buenos Aires.

In the latter place he learns of his daughter's birthday and returns to England only to find that Mildred refuses to permit him to blight the life of her daughter as he has done hers.

The role of Cradoek, well played by George Barraud, is an unsympathetic one, for while he professes such a profound love for his wife, his time is spent almost wholly with other women. Benita Hume plays well as Yvonne, and Anne Grey makes the most of a most interesting eharacter.

Sudden changes of location are at times rather bewildering, the spectator being left for some time to guess just where the action is taking place. A little cockney humour supplies a bright touch.

ANALYSIS

Story	15%	out of	20%
Direction	12½%	,,	20%
Acting	15%	,,	20%
Dialogue and Recording	12½%	,,	20%
Photography	17%	,,	20%
	72%		9%

THE CAST

Mildred Cradock	Anne Grey
Denis Cradock	George Barraud
Yvonne	Benita Hume
Anthony Fenwick	Cyril Raymond
Alf	Alf Goddard
Mollie Cradock	Daphne Courtenay

Offered by: *Gaumont.* **Produced by:** *Gaumont Co., Ltd.* **Directed by:** *Millard Webb.* **Photographed by:** *Percy Strong.* **Length:** 6,480 *feet.* **Release:** *Not fixed.* **Certificate:** *A.* **Recording:** *British Acoustic Sound on Film.*

Short Product

"THE SILVER LINING" (*Ideal*). 1,871 feet. Release: Not fixed. Certificate: U. Eisenstein, the famous Russian director, has here provided a brilliantly photographed film symbolic of a dreary autumn and the coming of a brighter and happier spring. The shots of angry seas, storm-tossed trees and sombre sunsets are bewilderingly beautiful, though it is obvious that the average patron will not grasp the ideas behind the mind of Eisenstein. The more sophisticated audience may appreciate his imagination in his creation of the star which heralds the coming of another season, but it is to them only that it will really appeal.

"ONE GOOD TURN" (*M.-G.-M.*). 1,831 feet. Certificate: U. Release date: Not fixed. Laurel and Hardy in irresistible mood again. This time they are reduced to begging for food, and while accepting hospitality in an old lady's house, get the idea that she is financially distressed. An

endeavour to raise funds for her results in Hardy accusing Laurel of having robbed her, but on the mistake being cleared up his lot is not a happy one. Their tomfoolery here is up to their best efforts and will please everybody.

"**SPARKING PLACES.**" Ideal Cinemagazine. 919 feet. Release date: Not fixed. Certificate: U. Another most entertaining number of this series, including firework displays, molten iron in the foundry, Tom Titt and Mary Brough sketching, fashions and dances.

"**MICKEY STEPS OUT**" (*Ideal*). Mickey Mouse Series. 703 feet. Release date: Not fixed. Certificate: U. Walt Disney has surely surpassed even his brightest efforts of the past in this latest adventure of his own inimitable Mickey. As usual, the rodent sallies forth on a love-making expedition, but, unfortunately, his dog has a battle royal with his sweetie's cat. The sequence of events, excellently synchronised with appropriate music, will result in roars of laughter from any audience.

"**TROUBLE SHOTS**" (*Warner*). "How I Play Golf" Series. 981 feet. Release date: Not fixed. Certificate: U. The famous Bobby Jones accomplishes some astounding shots in a competition with Joe E. Brown. Joe makes a bet that he will win if allowed to play Bobby's ball after the first shot from the tee, and *vice versa*. Needless to say, he loses. Douglas Fairbanks, junior, and Claude Gillingwater also appear in a most interesting short.

"**DANGEROUS TRAILS**" No. 9 (*Warner*). Adventures in Africa Series. 1,427 feet. Release date: Not fixed. Certificate: U. Adventures with crocodiles, which provide the commentator with ample opportunity for some most perfervid talk, figure largely in this number. The impressive spectacle of the bush and the explorers' huts on fire is also bound to make a strong appeal to popular taste.

"**THOU SHALT NOT**" (*Paramount*). Comedy. 1,714 feet. Release date: March 21, 1932. Certificate: A. Billy House. The matrimonial affairs of a corpulent waiter and customers amorously disposed. Much dialogue, with some spice. Moderate appeal.

Some short Reviews are held over until next week.

£7,000 Week for "Waterloo Bridge"

New Records from Whale's First

"Waterloo Bridge," James Whale's first super for Universal, hailed as a great picture following last Friday's trade show, has opened in New York to sensational figures.



Kay Francis in Radio's new picture "Transgression," for trade show at the London Hippodrome at 3 p.m., on Friday next.

Playing at the Mayfair Theatre, Broadway, the picture grossed £7,000 in the first week, doing considerably over the average of the house for super pictures.

In Kansas City it had a Broadway stage show, Ringling's Circus, the biggest touring show in the world, and Labour Day in opposition, yet crowds were turned away from the opening shows and record attendance for the last twelve months was registered.

The R.K.O. Theatre, Boston, wired that a "banner week" was recorded with exceptional business from the opening show, despite hot weather.

A record week was netted at the R.K.O. Theatre, Seattle, Washington, while the R.K.O. Salt Lake City did far better than average big picture business. The picture also scored exceptional figures at the Orpheum, Omaha, the acting of Mae Clarke and Kent Douglass being acclaimed masterpieces.

Provincial trade shows of "Waterloo Bridge" will take place as follows:—To-day (Wednesday), at the Forum, Liverpool, at 10.45 a.m.; to-morrow, at the Forum, Birmingham, at 10.30 a.m.; at the New Imperial, Cardiff, on Friday, October 2nd, at 11 a.m.; Coliseum, Glasgow, on October 7th, at 11 a.m.; Grainger Picture House, Newcastle, on October 6th, at 10.45 a.m.; Rialto Cinema, Leeds, on October 9th, at 10.45 a.m.; Central Picture House, Sheffield, on October 13th, at 10.45 a.m.; and at Nottingham on October 14th, at the Elite, at 10.30 a.m.

Special Show for Exeter

Paramount's Sunday Event

Paramount are holding a special trade presentation at the Plaza, Exeter, on Sunday afternoon, when the Ernst Lubitsch production starring Maurice Chevalier, "The Smiling Lieutenant," will be shown, together with the first British Paramount production, "These Charming People," starring Cyril Maude.

The screening will commence at 2.30 p.m. In addition, two Paramount short features, "Teacher's Pest" and "I'd Climb the Highest Mountain," will be screened.

First View of "Great Gay Road"

The first assembled copy of "The Great Gay Road," the new Butcher Empire production, was viewed on Friday last by F. W. Baker with his co-directors and members of the Butcher organisation, in company with Sinclair Hill, the producer, and members of the technical staff. At the conclusion it was generally agreed that the film should prove one of Butcher's biggest winners.

So delighted was Mr. Baker with the picture that he decided upon an early trade show, as soon as the negative can be cut and the necessary show copies prepared. The date of presentation, which will probably be toward the latter part of October, will be announced within the next few days.

K.S.A.

Will You Join Up?

An effort worthy of general trade support is being made to revise the Kinematograph Sports Association.

L. W. Andrae, of Warner Bros., 13-14, Newman Street, is acting as Hon. Secretary, and will be pleased to hear from sportsmen connected with any branch of the industry who will be willing to support the Association by membership in the formation of Cricket, Football and Tennis groups, to be added to later by Swimming and other sporting sections.

Mr. Andrae will then convey details to the committee, which consists of Messrs. Wildash (Western Electric), Kemplin (Ideal), Rich (Gaumont), and Joyner (Kay Film Printing).

THE BIOSCOPE appeals to all those interested in sports to help in the resuscitation of this ideal trade association.

Screen Golfers Tie

Over 50 members of the Screen Golfing Society competed at Stoke Poges on Sunday for two trophies. For the C. M. Woolf Challenge Cup, F. S. Fisher and S. Rothman tied, while for the *Film Renter* Challenge Shield, Sir Gordon Craig and L. Abrahams again tied. The ties will be played off on October 11th.

Attention of members is directed to the first round of the novices' and seniors' auction sweep competition, to be played at Stoke Poges on October 11th. The same night there will be a dinner at the Kit-Cat Restaurant, to which ladies are specially invited.

Well-known Manager Passes

Deep regret will be felt by many in the trade at the death of George W. Davison, which took place on the 22nd inst. at the Victoria Infirmary, Newcastle. Mr. Davison, who was 24 years of age, achieved considerable popularity as manager for Thos. Thompson, of the Palladium, Middlesbrough.

He went to Middlesbrough when the Palladium opened in December, 1928, and before that acted as assistant manager of the Empire, West Hartlepool.

The interment took place at the Heaton Cemetery, Newcastle, on Saturday (September 26th), when, in addition to the family mourners and representatives of the civic body, there were present:—W. S. Gibson, H. Sherwood and J. C. Jefferson (representing Thos. Thompson, directors and staff of Palladium, Middlesbrough, Ltd.); while other trade representatives were L. H. Barnett (Ideal Films), F. W. Wolters (Palladium, South Shields) and G. Wright (Middlesbrough).

Among the numerous beautiful flowers and wreaths were tributes from: Mr. and Mrs. Thos. Thompson, Mr. and Mrs. W. B. Thompson, Mr. and Mrs. W. S. Gibson and the Directors of Palladium Middlesbrough Ltd., Capt. and Mrs. Hunter (Empire, West Hartlepool), Mr. and Mrs. L. H. Barnett (Ideal Films), Mr. and Mrs. Reay (Central P.H., Redcar), Mr. and Mrs. Stout (Empire, Gateshead), Miss Telford and Miss Richardson (Thompson's Enterprises, Ltd.), Staffs of the Palladiums at Middlesbrough, Hartlepool and South Shields, Empire Theatre (Newcastle), H. Walker (Middlesbrough) and J. C. Jefferson (Middlesbrough).

London Trade Show Diary

THURSDAY

" Hell Bent for 'Frisco " ..... aumontG
New Gallery, 11

" Hell Bent for ' Frisco," which Gaumont will show at the New Gallery to-morrow, Thursday, October 1st, at 11 a.m., has for its stars Charles Delaney and Vera Reynolds, supported by a cast of well-kuown screen names. The film is principally concerned with the adventures of an energetic young reporter, who goes through all sorts of exciting adventures in the dual mission of bringing the slayers of his friend to justice and securing a " scoop " for his paper.

" Marie's Millions "..... Equity British
Cameo, 11

To-morrow, Thursday, at the Cameo, Equity British will screen " Marie's Millions " —a sound on film version of " Tillie's Punctured Romance," with Charles Chaplin and Marie Dressler.

" Penrod and Sam "..... F.N.P.
Prince Edward, 8.45

Booth Tarkington's classic, " Penrod and Sam," which deals with the stories of the lives of a gang of mischievous youngsters, will be shown by F.N.P. at the Prince Edward at 8.45 p.m. to-morrow—Thursday. The theme is that of a feud between Penrod and his pal Sam (played by Leon Janney and Junior Coghlan respectively) against the village bully, whose father is the wealthiest man in the village. Humorous and poignant in turn, it is said to provide entertainment of a distinctive pattern. In support of the stars are Matt Moore, Dorothy Petersen, Zasu Pitts, Chas. Sellon, Wade Boteler and Helen Beaudine.

" Stranglehold " ..... Warner
Phoenix, 3

To-morrow (Thursday) Warner Bros. will present " Stranglehold," a Teddington Film Production, at the Phoenix Theatre, 3 p.m. The story concerns two men educated at English public schools who are driven by circumstances and fate to the stokehole of a liner. One, the son of a Chinese woman and an Englishman, discovers that his companion is the man who betrayed the Chinese girl he loves. The cast, which is headed by Isobel Elsom, includes Garry Marsh, Allan Jeayes, Dorothy Bartlam and Hugh E. Wright.

" Stranglehold " will be preceded by two Vitaphone Shorts.

" Hobson's Choice "..... Wardour
London Hippodrome, 3

" Hobson's Choice," adapted from the play by Harold Brighouse, is a Lancashire comedy showing the life and customs of Salford in 1880.

Directed by Thomas Bentley, the cast of this B.I.P. production is headed by Viola Lyel, Belle Chrystall, James Harcourt, Joan Maude and Amy Veness.

FRIDAY

" Alexander Hamilton "..... Warner
Prince Edward, 8.45

Warner Bros. will present " Alexander Hamilton," a picture which has the double distinction of having George Arliss as star and part-author, to the trade on Friday, October 2nd, at the Prince Edward, 8.45 p.m. The film is not only a fair and comparatively accurate historical offering, but a fascinating character-study by Mr. Arliss and a moving drama on its own account. The cast include Doris Kenyon, June Collyer, Alan Mowbray, Dudley Digges and Montagu Love.

Two Vitaphone Shorts will also be screened.

" Side Show "..... Warner
Phoenix, 3

Winnie Lightner, tomboy of the " talkies," and Charles Butterworth, meekest and most solemn funny man living, are co-featured in " Side Show," Winnie Lightner's work in " Side Show " is not all clowning, for this film gives her her first chance to be serious. She plays the part of assistant to the owner of the " world's greatest circus," hires help and fires help, and on occasion doubles for hula dancer, cannibal or bearded lady. Evalyn Knapp, Donald Cook and Guy Kibbee appear in support.

" Side Show " will be preceded by Vitaphone Shorts.

" Murder by the Clock "..... Paramount
Carlton, 10.30

Readers of Rufus King's gripping murder mystery tale will recall that the action took place within twenty-four hours, and that most of it was centred around a New York City apartment. In filming the story Paramount decided to somewhat alter the plot so as to render it even more difficult to determine the guilty person before the story is told. " Murder by the Clock " is played by a tremendous cast of favourite screen players, including William Boyd, Lilyan Tashman, Regis Toomey, Irving Pichel, Sally O'Neil, Lester Vail and Walter McGrail.

A Paramount short feature, " Gents of Leisure," will also be shown.

" Graft "..... Universal
Rialto, 11. Own Theatre, 2.30

Newspaper dramas will have a distinguished addition to their ranks on Friday when Universal trade show " Graft " at the Rialto. Regis Toomey has the role of a " cub " newspaper reporter who falls by accident into the middle of a political murder mystery and after innumerable adventures, both dramatic and humorous, he wins his spurs with the capture of the murderer and the exposure of the political grafters.

Sue Carol, Dorothy Revier and Boris Karloff have each leading roles, with Harold Goodwin, Carmelita Geraghty and Richard Tucker in support.



An exciting moment in Universal's " Graft," for trade show on Friday, October 2nd. Sue Carol, Regis Toomey, Dorothy Revier, and Boris Karloff head the cast



Wm. Freshman as a French sailor—apparently on leave—in Archibald Nettlefold's " Night Shadows," a story of the Marseilles waterfront, for trade show by United Artists at the Phoenix on October 8th at 3 p.m.

" Transgression " ..... Radio
London Hippodrome, 3

Kay Francis, Ricardo Cortez and Paul Cavanagh head the cast of Radio's " Transgression," which will be presented to the trade on Friday next, October 2nd, at the Loudon Hippodrome at 3 p.m. A strong drama, the plot opens in London, moves to Paris and Spain, and then back to London.

Four Shorts ..... P.D.C.
Own Theatre, 3

P.D.C. will show four shorts in their own theatre at 3 p.m. on Friday next, October 2nd.

" In Strange Company " ..... Gaumont
New Gallery, 11

" In Strange Company," Gaumont's next, will be shown at the New Gallery on Friday, October 2nd, at 11 a.m. Featuring Grant Withers and Marjorie Beebe, it presents an unusual story centred round the activities of a young doctor attached to a busy ambulance unit. A fondness for drink leads him to frequent dubious haunts, where he makes the acquaintance of a girl whose brother has become involved in gangland activities.

TUESDAY

" Two's Company " ..... Gaumont
Astoria, 11

Ken Maynard is the star of " Two's Company," a story of conflict between a small rancher and bigger organised interests. The rancher's rivals stop at nothing in their efforts to drive the smaller man away from the neighbourhood, and the hero ranges himself on the side of the smaller man, having first met and fallen in love with his daughter.

" Honeymoon Lane "..... Paramount
Carlton, 10.30

Mary Carr, famous for her mother roles, has one of the chief supporting roles in Eddie Dowling's " Honeymoon Lane," After a long absence from the screen, this favourite actress plays the role of Mother Murphy, the expert maker of cherry pie, in the charming comedy romance which is based on Eddie Dowling's famous stage success of the same name. The romantic element is provided by the love affair between Dowling and June Collyer, who is seen as the niece of Noah Beery, proprietor of the opposition hotel. William Craft directed.

"The Unholy Garden"..... United Artists Phoenix, 3

Samuel Goldwyn presents Ronald Colman in "The Unholy Garden," which will be presented to the trade at the Phoenix at 3 p.m. on Tuesday, October 6th. In this adventure Colman is seen as Barry Hunt, a gentleman adventurer, a rogue with a motley crew of murderers, thieves and other outcasts, hiding from the police in a Sahara outpost camp. Spying, intrigue, flying desert rides and murder are some of the thrills promised.

Estelle Taylor, Fay Wray, Warren Hymer, Tully Marshall, Ullrich Haupt and Lawrence Grant are among those who appear in support.

WEDNESDAY

"Branded" ..... United Artists New Gallery, 11

Buck Jones will be seen in "Branded," his latest Columbia production, to be trade shown by United Artists at the New Gallery on October 7th at 11 a.m. In unfolding the plot, the director, Ross Lederman, gives us a whirlwind melodrama with broncho-bustin', shootin' and laughs galore and a charming romance that brings in Ethel Kenyon as the heroine. Other members of the cast include Wallace McDonald, Philo McCullough, Al Smith, John Oscar and Clark Burroughs.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

WEDNESDAY, OCTOBER 7
Branded (United Artists), New Gallery.

THURSDAY, OCTOBER 8
The Virtuous Wife and Night Shadows (United Artists), Phoenix.
Skyline and Professional Guest (Fox), Prince Edward.

FRIDAY, OCTOBER 9
Fifty Fathoms Deep (United Artists), Phoenix.
Honeymoon Harmony, Cab Waiting and My Wife's Gone to the Country (Paramount), Carlton.
The Bells (P.D.C.), Prince Edward.

MONDAY, OCTOBER 12
Border Law (United Artists), New Gallery.

TUESDAY, OCTOBER 13
The Blue Express (Atlas), Academy.
Street Scene (United Artists), Phoenix.

WEDNESDAY, OCTOBER 14
Range Feud (United Artists), New Gallery.

Warner Dramatics

Warner Bros.' Amateur Dramatic Society, which has the distinction of being the only dramatic society run by a renting house, has already resumed its winter activities, and "The Rising Generation" is being staged at the King George's Hall (Y.M.C.A.), Tottenham Court Road, on Friday, October 16th. Twenty-five per cent. of the profits is to be handed to the Film Trade Benevolent Fund. Seats, numbered and reserved, are from 1s. 6d. to 3s. Application to Warner Bros., 13-14, Newman Street.

SCOTTISH SECTION

By Councillor James McBride

A Glasgow Site

Objection to a propsed valuation of £50 on hitherto unoccupied land at 650, Cumbernald Road, Glasgow, on which a picture house for the Riddrie district is in course of erection, was made on behalf of the Scottish Cinema & Variety Theatres, Ltd., at a Valuation Appeal Court in Glasgow, last Wednesday.

Mr. Waddell, for A.B.C., stated it was hardly fair to stifle him with taxation immediately he began to develop the land. He suggested that the ground should be entered as "nil." The price of the ground will be approximately £2,500. When the Assessor, Alexander Walker, suggested that he had erred on the generous side, Mr. Waddell retorted that it was a taxation of land values, the machinery for which, of course, was not yet in operation.

Mr. Walker maintained that if he was building on the ground the appellant was using it. Mr. Waddell replied that the ground was no use to him until the picture house was completed. It was not a revenue-producing subject until then. He asked for a reasonable time to build his property. The Court decided in favour of the appellant, and Mr. Walker asked for a stated case.

Cinema Assessments

At the Land Valuation Appeal Court held last week, facts concerning Edinburgh Cinemas were disclosed. The assessed rental of the Caley Picture House was reduced from £6,000 to £3,500. To run such a cinema as the Caley, it was stated, would cost £400 a week. The rental rate per seat in the leading cinemas of Edinburgh ranged, it was stated, from 25s. to 84s. The Caley Picture House Co., Ltd., appealed for a reduction of valuation to £2,543, R. McLaughlin, secretary and general manager of the theatre, stating that in 1929 the old Caley Picture House was entered at a yearly value of £1,100. In 1930, during the course of reconstruction of the premises, the assessor paid them a visit and fixed a temporary assessment of £500. Later, on completion of the premises, the assessment was increased to a total for the year of £2,575. For this year the assessor proposed to put an annual value of £6,000.

Witness then submitted the following table showing the accommodation and assessed rentals of other picture houses in the city :—

	No. of Seats	Assessed Rent, 1930-1931. £	Rental Rate per seat. s. d.
Rutland	2,122	2,650	25 0
New Victoria....	1,999	2,550	25 6
Playhouse	3,028	3,785	25 0
Caley	1,907	6,000	62 11

The seating accommodation in the Caley, said witness, was less than any of the others mentioned, and the price of admission was less. The Caley also had no foyer and no stage, while the others had both. For the New Picture House in Princess Street, the figures were: No. of seats, 952; assessed rental, £4,000, including the cafes; rental rate per seat, 84s.

The Caley, said witness, had no cafes, and the Princess Street picture houses must, in his opinion, be regarded in a different category from the others.

In cross-examination, witness said when the Picture House was let on a lease to Federated Estates, Ltd., the rental was fixed at £9,880. The Company paid the rent for a year, and also paid £1,000 when they renounced the lease.

Thomas Ormiston, C.B.E., said he thought a rent of £2,500 would be a reasonable one for the Caley. The cost of the running of a picture house of the type of the Caley would be about £400 a week.

Mr McLaughlin, in re-examination, said the average weekly drawings at the Caley for 73 weeks amounted to £480 a week.

Counsel for the Assessor claimed that the Caley had advantages over the other three picture houses named in the table which justified the valuation of £6,000. The Court decided that the assessment should be reduced to £3,500.

Cinema Club Chat

With the coming of autumn, the sports committee of the Cinema Club (Glasgow) are endeavouring to get the various outdoor competitions brought to a conclusion. Entrants for the King Golf Trophy have not been very enthusiastic in playing off their ties, and Convener Sammy Bendon is now chasing the laggards, so that the final will be played before winter comes. The Bowling Competition for the Square Film Cup has been drifting, too. Truly the Sports Convener's lot is not a happy one. The monthly luncheons of the Club are to be resumed on Friday, October 8th, and the arrangements for same are being made this week by the Executive Committee.

Armadale Staffs Joy Day

Fine weather, splendid catering and good company were features that contributed to the success of the annual outing of the staff of the Star Picture Theatre, Armadale, which took place on Sunday of last week. The venue for the day was the Auld Toon o' Ayr. The motor run on the outward and return journey gave the Armadellians an opportunity of viewing the beauties of Ayrshire. Manager Hill and his staff were in fine fettle, and along with their friends had a real joy day.

Grangemouth Discusses Civic Film

A suggestion from the Scottish Travel Association that Grangemouth Town Council should have a film of the town taken for the purpose of showing in England was considered by the civic rulers at their meeting last week. Some levity was displayed during the discussion, but latterly it was agreed to find out the approximate cost of making such a film before taking any action.

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Pathetone Novelty

Measuring Degrees of Sound

A unique instrument, believed to be the only one of its kind in the world, which at a glance measures the degree of sound emitted by the human voice and obviates the necessity of employing intricate calculations, was demonstrated in the Pathetone Weekly studio in Wardour Street on Monday afternoon.

It was demonstrated by the Gramophone Co., to provide an item for "Pathetone Weekly." Many will remember that this instrument was exhibited at the Radio Exhibition at Olympia, and caused much discussion.



John Wayne and Laura La Plante in the Columbia picture, "The Virtuous Wife," which United Artists are to present at the Phoenix Theatre on October 8th, at 3 p.m.

Three Big P.D.C. Shows

"The Bells"—"Bad Company"—"Devotion"

Three of the year's big trade shows, including that of one of the most striking British pictures yet made—"The Bells"—are announced to-day by P.D.C., Ltd.

"The Bells" will be trade shown at the Prince Edward Theatre at 8.30 p.m. on Friday, October 9th. The second, at the London Hippodrome at 3 p.m. on Friday, October 16th, is "Bad Company," starring Helen Twelvetrees; and the third show, to be held at the Phoenix Theatre at 8.30 p.m. on Friday, October 23rd, is that of the long and eagerly awaited Ann Harding picture, "Devotion."

"The Bells" is an adaptation of a French story and was first produced on the stage by the late Sir Henry Irving at the Lyceum Theatre. It was frequently played by Irving throughout his career. The part so long associated with the name of Irving is played in the film version of "The Bells" by Donald Calthrop.

"The Bells," which was directed by Oscar Werndorff and Harcourt Templeman, and the screen adaptation by C. H. Dand, is a psychological thriller. The settings and costumes are entirely modern. The exterior scenes include very notable snowscapes, produced in the Scottish Highlands.

The supporting cast includes those fine character actors, O. B. Clarence and Wilfred Shine, Jane Welsh, Edward Sinclair, Ralph Truman and Billy Shine. Special music was composed for the film by Mr. Gustav Holst, one of the most notable British composers of the day.

In "Bad Company" Ricardo Cortez appears as Goldie Gorio, a lawless genius whose open-handed generosity is offset by cruelty and a streak of homicidal madness. Helen Twelvetrees appears as a woman who unwittingly skirts dangerously close to the underworld and finds herself suddenly face to face with intrigue and death.

"Bad Company" carries the "Garnett touch" to a marked degree. Opening on a yacht, pleasure-bound in a beautiful bay, the story moves back to the city, where thrill follows thrill, merging finally into a climax every bit as realistic and exciting as that in "Her Man." John Garrick plays opposite the star, and other importnat parts are played by Frank Conroy, Harry Carey, William V. Mong and Kenneth Thomson.

"Devotion" has London as its locale, being based upon Pamela Wynne's successful novel, "A Little Flat in the Temple," and many members of the cast are British or of British extraction. The leading man is Leslie Howard, the young London actor whose performance is said to rank as the crowning achievement of his Hollywood career.

Ann Harding has here a part rather different from almost any part she has previously essayed. She appears as a young woman who, in order to be near the man she loves, puts on the manners and make-up of middle-age in order to act as governess to his small son.

Prominent among the supporting players are Robert Williams, O. P. Heggie (Australian), Tempe Pigott (a Londoner), Dudley Digges (Irish), Allison Skipworth and Louise Closser Hale. "Devotion" was directed by Robert Milton.

Alongside these dates must be reckoned yet another P.D.C. occasion, for "Rebound," in which Ina Claire plays with such distinction, goes into the R.K.O. Leicester Square Theatre for a pre-release run at an early date.

"The Viking" for Plaza

Special significance must be attached to the announcement by Sterling Film Co., Ltd., that Earl St. John has booked "The Viking" for pre-release at the Plaza, London, the Astoria group of theatres, and the provincial Paramount theatres.

The fact of Paramount theatres booking "The Viking" is an indication of the support given by a powerful organisation to an independent British film company.

"Penrod and Sam" To-Morrow

Adventures of a Gang—Of Boys

A very penetrating story of the lives of a gang of enterprising lads brim full of the mischievous spirits of their years will be unspooled at the Prince Edward Theatre to-morrow (Thursday) evening, when Booth Tarkington's classic, "Penrod and Sam," is trade shown. The picture marks the second appearance of Leon Janney in a First National production, and this alone should be sufficient to draw the attention of the trade, since this brilliant child actor made a very deep impression by his portrayal in "Father's Son."

The main theme of the picture is the feud between Penrod Schofield and Sam against Rodney Bitts, the village bully, and Georgie Bassett, whose father is the wealthiest man in the little town where they live. This rivalry is seen in the boys' clubhouse, which is situated on a plot of land adjoining Penrod's house, and also in the schoolroom, where Penrod is constantly getting into trouble for his misbehaviour. The episodes are full of intensely human sidelights, humorous as well as poignant.

When First National produced a silent version of "Penrod and Sam" several years ago, the picture became so successful as to make repetition demand the greatest production skill. Confidence is felt that in this the company has every reason to believe that the "talkie" version will prove a worthy successor from every aspect, since the producers were still in a position to command the services of a director who has shown himself to possess an inherent talent for this particular type of picture, William Beaudine, who directed the original silent version of "Penrod and Sam."

A very able cast has been assembled, which, besides Janney, includes Junior Coghlan, Matt Moore, Dorothy Petersen, Zasu Pitts, Charles Sellon, Wade Boteler, Helen Beaudine, Nestor Aber, Billy Lord, Margaret Marquis, Betty Graham, James Robinson, and Robert Dandridge. The famous dog star, Cameo, who in the past has played with many leading stars, returns in his old part.

Following the practice of previous evening trade screenings, invitations to the Prince Edward Theatre are by application only, and from the many important members of the industry who have signified their desire to be present a large and representative gathering may be anticipated.



Eddie Dowling with June Collyer in "Honeymoon Lane," Paramount's picture for presentation at the Carlton Theatre on October 6th at 10.30 a.m.

Legal and Financial News

British Circuits and American Films

"Will Not Pay More," says Mark Ostrer

As anticipated in our last issue, which contained details of the annual report and accounts of the Gaumont-British Corporation, shareholders at the annual meeting on Monday were enthusiastic. Eulogistic votes of thanks to the directors were passed. Mark Ostrer, from the chair, said: "At the annual general meeting of our principal theatre-owning subsidiary companies held in March, the chairman pointed out that the coming year would be a difficult one. Subsequent experiences proved the truth of that statement. Theatre receipts have not been so consistent, due no doubt to depression in industrial centres and diminution of spending power of the community. The present time is too early to predict the ultimate effect of additional Entertainments Tax, but there is no doubt that this addition to the substantial tax which already existed will increase our difficulties in maintaining the earnings of our circuits. The Corporation and its associated companies already contribute in Entertainments Tax a sum exceeding one million pounds."

Referring later to the effect of the depression of the £, Mr. Ostrer said it would not have any effect whatever on the company, which would certainly not pay more for American films. Shareholders were inclined to consider this remark in relation to his statement that the Gaumont-British directors, "with the experience of the largest cinema interest in the country behind them," know the British film to be soundly established so conclusively that their subsidiary renting houses have actually changed over from a product that was mainly American to a product substantially British.

This change over had been accomplished with complete success, and during the past year 34 British films of feature length had been presented by the Corporation. The Corporation's success during the past year, he said, had been contributed to very largely by C. M. Woolf, through his great knowledge of the film industry generally and particularly of the producing, renting and exploitation side. The nett profit for the year, as reported last week, was £502,059, an increase of £184,982 over the previous year.

FILMOPHONE'S £22,000 OVERDRAFT

The second annual general meeting of Filmophone, Ltd., was held at the Cannon Street Hotel, London, E.C., on Friday.

In his speech the chairman—A. J. Whitehead—said the issued share capital had increased during the financial year by £6,931, leaving £146,045 of its capital still unissued; an appeal to shareholders to put up additional capital brought in only £663. The statement of affairs showed an overdraft at the bank of £22,868, which was guaranteed by friends of the directors. The company had suffered considerable loss by bad debts during the year.

Despite untold financial difficulties, two subsidiary companies had been formed during the period, both of which had made considerable progress in their various fields of activity. The companies were Filmophone Flexible Records, Ltd., and Filmophone Renters, Ltd.

The Chairman also said it was intended to issue £20,000 Debentures in denominations of £10, bearing interest at 6 per cent., repayable in 1941 at £10 10s. The directors and their friends were prepared to subscribe for any balance.

Mr. Whitehead was re-elected a director of the company, and H. B. Logan, C. Dodd and Mr. Brickhill, who had been co-opted to the board during the current year, were elected directors.

EDIBELL CREDITORS TO MEET

A meeting of creditors of Edibell Sound Film Apparatus, Ltd., is to be held on Friday, at the offices of Edward Moore & Sons, Thames House, Queen Street Place, E.C.4

A statement of affairs will be laid before the meeting, which will show liabilities of £23,000 (approx.), including liability £2,406 to debenture holders, and assets of £20,000 (approx.).

It is propsed that the company shall go into voluntary liquidation, with E. Norton, of Edward Moore & Sons, as liquidator. The assets are obviously considerable, and if they are carefully handled a substantial dividend, it is held, should be forthcoming.

BERWICK THEATRE'S MEETING

"There is no need for shareholders to become despondent, for the theatre is now going ahead and good pictures are being shown," said Alderman D. Redpath, presiding at the annual meeting last week of the Berwick Theatre, Ltd. During the year the liability had been reduced by £1,676 0s. 10d., but there was an increased bank overdraft against this amounting to £246 17s. 8d., leaving a net reduced liability of £1,429 3s. 2d. After writing off £293 10s. for the installation of B.T.P. equipment, there was left a profit on the year's trading of £479 12s. 2½d. The talking equipment, the chairman stated, would not be a recurring item in their profit and loss account.

STRATFORD EXHIBITOR'S LOSSES

The first meeting of creditors was held on September 23rd at London Bankruptcy Buildings, under the failure of Leopold Linder, 200, High Holborn, cinema exhibitor. According to the debtor's statements he carried on until recently a film publicity business and traded in the name of Linder Films, in addition to running the Palladium, Stratford.

Mr. Bruce Park, Official Receiver, reported that the debtor had stated that early in 1924 he commenced a film publicity business at Manchester consisting of making cartoon advertising films. In June, 1928, he came to London. By that time the demand for cartoon advertising films had practically died away and thereafter he concerned himself with making ordinary films for manufacturers and advertisers.

In October, 1930, he acquired the unexpired term for 30 years of an underlease of the Palladium, Stratford. Although he expended considerable money and time he could not show a profit.

The Official Receiver added that the debtor had not lodged a statement of affairs, but he roughly estimated his liabilities at £3,000, of which £2,500 was in respect of money lent. He had no assets and attributed his insolvency to continued depression in trade.

In the absence of any offer the case was left in the hands of the Official Receiver, but the debtor stated that when he had got rid of the lease of the Palladium Cinema he hoped to be able to submit a proposal to the creditors.

BALLYHOO

The Metropolitan Advertising Co., Ltd., 22, Church Street, Soho, were summoned at Marlborough Street Police Court on Friday for causing men to wear fancy costumes; the Piccadilly Circus Cinema, Ltd., 43/44, Great Windmill Street, were summoned for aiding and abetting that company; and three sandwich-men were summoned for wearing fancy costumes for advertising purposes, in Charing Cross Road, on August 28th.

The proceedings were taken under the London Traffic (reversing in streets, advertising in streets and exceptional loads) Regulations, 1928.

P.-S. Wolton stated that about 2.30 p.m. he saw the three defendants in Charing Cross Road carrying sandwich-boards advertising the Piccadilly Circus Cinema. They were wearing fancy dress and considerable obstruction was caused.

Addressing the sandwich-men, the Magistrate said: I am not going to fine you; it is only natural that you would accept a job. But you must not do it again. The cases will be dismissed under the Probation of Offenders' Act. The Metropolitan Advertising Co. and the cinema were each fined £2.

JUST THAT NIGHT!

P. F. J. Bosisto, manager of the Palace Cinema, Ammanford, West Wales, was fined £1 at the local police court last week on a charge of failing to make adequate provision of fire appliances.

Mr. Bosisto, speaking in his own defence, said that he was acting on the instructions of the Licensing Committee and bought a new length of hose. He was, however, advised by the captain of the local fire brigade to obtain special fittings for the hose. He, Bosisto, then took the nozzles to London and the fittings were to be delivered later. That very evening the police called at the cinema.

The Chairman of the Bench commented that it was clear that Bosisto was taking precautions, but they were bound to impose a fine.

MORTGAGES AND CHARGES

REGENT CINEMA (PLYMOUTH), LTD.—Registered September 3rd, £6,750 debenture stock, part of £40,000; charged on properties at Plymouth, also general charge. *£10,000. January 5, 1931.

PLAZA THEATRE (MAIDENHEAD), LTD.—Registered September 7th, £7,500 mortgage to T. B. Batchelor, M.D. Sea Point, Martello Park Road, Canford Cliffs, and another; charged on Plaza Theatre, Queen Street, Maidenhead, etc. *£9,250 (bankers). October 3, 1930.

BRIGG CINEMA (1928), LTD.—Registered September 2nd, £100 debentures part of £5,000; general charge. *£4,071. December 31, 1930.

CULLOMPTON CINEMA CO., LTD.—Registered September 11th, mortgage, to Midland Bank Ltd., securing all moneys due or to become due to the Bank; charged on property in High Street, Cullompton, etc.

*Amount of debt according to last available return.

SATISFACTION

PLAZA THEATRE (MAIDENHEAD), LTD.—Satisfactions registered September 7th, £5,000 and all moneys, etc., registered August 30, 1928, and £5,000 registered July 5, 1929.

COUNTY COURT JUDGMENTS

The following are extracts from the Official Register of County Court Judgments, but may have been settled prior to publication, which in any case does not imply inability to pay:—

BENSTEAD, GEOFFREY, 149, Wardour Street, W., film exhibitor, £21 13s. 9d. August 12th.

GOLDBLATT, H. (male), 4, Bromyard Avenue, Acton, cinema proprietor, £35 9s. 2d. August 12th.

GOLDBLATT, HARRY, and GOLDBLATT, MAX, Grand Theatre, Hanwell, cinema proprietors, £12 5s. 2d. August 17th.

LAMBERT (L. W.), LTD., R/O, Pioneer Works, 75, Stanley Road, Hounslow, cinema equipment manufacturers, £22 14s. 6d. August 13th.

DAYLIGHT TALKING PICTURES, LTD., 12, Charing Cross Road, W.C., film producers, £11 3s. 4d. July 27th.

MARTIN, FRANCIS J., Gaiety Cinema, Long Street, Thirsk, cinema proprietor, £11 8s 2d. July 30th.

PAL, Mr. N., Tivoli Cinema, Liverpool, film hirer, £47 11s. 6d. July 16th.

O'CALLAGHAN, DESMOND, 43, High Street, Woodford Green, film distributor, £21 11s. August 6th.

GRIFFITHS, SIDNEY C., Pictorium Cinema, Swansea, cinema proprietor, £23 6s. 1d. July 27th.

BAILEY, WM. CEDRIC. The Colosseum, Fairbottom Street, Oldham, theatre proprietor, £11 10s. 8d. July 29th.

BAILEY, WM. CEDRIC, 34, Ribblesdale Place, Preston, and Colosseum Theatre, Oldham, theatre proprietor, £12 18s. 6d. August 14th.

LINDER, Mr. L., Palladium, Ward Road, Stratford, film hirer, £10 17s. 7d. July 27th.

CLEVELEYS ENTERTAINMENTS, LTD., Savoy Buildings, Victoria Road, Cleveleys, cinema proprietors, £16 15s. 4d. July 27th.

DODD, S. (male), King's Cinema, Liscard Road, Wallasey, lessee of cinema, £10 11s. 1d. August 6th.

CAREY, H. (male), 50, Tivoli Park Avenue, Margate, cinema proprietor, £84 14s. 2d. July 6th.

PICTURE HALLS (HULME), LTD., The Crescent Picture Hall, Chapman Street, Hulme, Manchester, cinema proprietors, £18 8s. 4d. July 20th.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

ALEXANDRA HALLS (MIDLANDS), LTD.—P. A. R. Day, of 1, Newhall Street, Birmingham, was appointed Receiver and Manager on September 9, 1931, under powers contained in debenture dated March 28, 1929.

ECCLESFIELD CINEMA, LTD.—A. Ramsay, of 44, Fife Street, Wincobank, Sheffield, was appointed Receiver and Manager on August 31, 1931, under powers contained in debentures dated August 23, 1921, and May 31, 1923.



Lilyan Tashman, shortly to visit England, is here seen in Paramount's mystery thriller "Murder by the Clock," in which Wm. Boyd and Regis Toomey also appear. A trade presentation has been arranged for Friday next at the Carlton at 10.30 a.m.

United Artists Mobilising

Chain of Trade Shows Begins Tuesday

During the next fortnight Murray Silverstone, of United Artists, has an ambitious programme of London trade shows to announce. These will be followed up immediately at the Provincial centres.

The list starts off on Tuesday, October 6th, with Samuel Goldwyn's production "The Unholy Garden," starring Ronald Colman, an original screen play in which Colman plays a new role as the most charming of thieves. The scene is laid in Algeria and in the cast are included Estelle Taylor, Fay Wray, Tully Marshall, Lucille Le Verne and a host of others.

"Branded," a Columbia production, with Buck Jones as a lover and daredevil rider, follows on October 7th in an adventurous romance, supported by Ethel Kenyon, Wallace McDonald, Al Smith and a cast of well-known Western players and cowboys.

"The Virtuous Wife," scheduled for showing on October 8th, is a "talkie" version of Augustus Thomas's play "Arizona," a story of life in the modern army. Directed for Columbia by George B. Seitz, its cast includes Laura La Plante, John Wayne, June Clyde and Loretta Sayers. At the same time there will be shown the latest Archibald Nettlefold production, "Night Shadows," directed by Albert de Courville. The cast includes William Freshman, Pat Patterson and Ethel Warwick.

Columbia present on October 9th Jack Holt in "Fifty Fathoms Deep," an under-the-sea story. The powerful cast, directed by Roy William Neill, includes, besides Jack Holt, Loretta Sayers, Richard Cromwell, Mary Doran and Wallace McDonald.

In "Border Law," which will be trade shown on October 12th, Columbia Pictures present Buck Jones as a ranger who becomes a desperado so that he can take the law in his own hands. Louis King directed.

On October 13th Goldwyn's screen version of Elmer Rice's play, "Street Scene," will be shown. Directed by King Vidor, "Street Scene" will present a section of New York life, the interpretation of which has been hailed by New York critics as a triumph. Sylvia Sidney and William Collier, jun., are the chief characters.

"Pagan Lady," which is presented on October 15th, features Evelyn Brent in a Columbia production, directed by John Francis Dillon, with a cast that includes Conrad Nagel, William Farnum, Charles Bickford, Roland Young and a host of others.

British Projectionists' Guild

By the courtesy of the directors of the Gaumont Co., Ltd., the monthly meeting of the Headquarters Court of the Guild of British Kinema Projectionists and Technicians, Ltd., will be held at the Gaumont Company's Private Theatre, "Film House," Wardour Street, W.1, on Sunday, October 4th, at 11 a.m. An illustrated lecture on "Alternating Current Rectifiers and Their Application to Kinema Projection" will be given by W. Littlejohn, who will demonstrate a rectifier in operation.

Bebe's First for F.N.

"Honour of the Family"

D. E. Griffiths, general sales manager of First National Pathé, announces that he will trade show at the Prince Edward Theatre on October 15th, at 8.45 p.m., "Honour of the Family," the initial First National production in which Bebe Daniels will be starred. This production is based upon the play by Emil Ferber, adapted from the story by Balzac.

In its theatrical form it afforded Otis Skinner one of his most famous roles, a role portrayed for the screen by Warren Williams, one of the latest recruits from the stage to the screen. Other members of the cast will be Alan Mobray, Blanche Fredereci, Frederick Kerr and Ditta Harlow.

Shouting About Shorts

U.S. Viewers Praise Vitaphone Product

Warner Brothers' 1931-32 programme of short subjects has created a great deal of interest among the reviewers and critics of trade publications and metropolitan newspapers in New York who recently visited the Brooklyn Vitaphone studio, where all the Vitaphone "big little films" are produced.

Their reports contained some of the most fulsome praise ever accorded a short subject programme. Perhaps the most interesting is the comment of Rita McGoldrick in the *Motion Picture Herald* :—

> **"Warner Brothers are blazing an important new trail for proper recognition of the short feature. They have understood the asset the clever short picture may be in balancing and rounding out a programme. They have spent generously in making their one and two reel subjects something better than ex-vaudeville fillers.**
>
> **"The directors at Vitaphone are selecting casts for their series of pictures with careful diligence. More than 500 applicants were interviewed or tested before the leading parts were awarded for the Booth Tarkington series of thirteen juvenile films, and more than 200 tests were made before a satisfactory cast was gathered for the twelve two-reel S. S. Van Dine mystery thrillers.**
>
> **"The company has announced that these finished products will be properly advertised with the feature pictures. It is time for the other major companies to follow this lead!"**

Another Empire Record

S.R.O. Five Days Ahead

Records at the Empire, Leicester Square, have a habit of tumbling, but a unique achievement has been established this week rather of a different nature. Advance publicity for "A Free Soul," the new M.-G.-M. feature, with Norma Shearer, which goes into the bill at the end of this week, has so caught the public fancy that by Monday the whole of the reserved seating for next Friday, Saturday and Sunday had been booked.

This is the first time in the history of the theatre in which the reserved seats have been sold right out so far in advance, and is a remarkable tribute to the popularity of Miss Shearer.

SAYING IT — WITH PICTURES

BIOSCOPE ART SECTION STILLS FROM FORTHCOMING BOOKINGS —

SAYING IT WITH PICTURES

BIOSCOPE ART SECTION STILLS FROM FORTHCOMING BOOKINGS

"The Bells"







DONALD CALTHROP
JANE WELSH
O. B. CLARENCE
EDWARD SINCLAIR

A London trade show will be given at the Prince Edward Theatre on Friday, October 9, at 8.30 p.m.

An A.S.F.I. Production, for release by P. D. C.



"ALEXANDER HAMILTON"

GEORGE ARLISS as Alexander Hamilton in the Warner and Vitaphone picture due for special presentation to trade viewers and the Press at the Prince Edward Theatre on Friday next, October 2, at 8.45 p.m.

∴ Men of the Moment——

"THE
. MAD
. . GENIUS"



JOHN BARRYMORE in the Warner Brothers and Vitaphone picture "The Mad Genius," for special presentation at the Prince Edward Theatre to-day (Wednesday) at 8.45 p.m.

——In New Warner Pictures

The Marx Brothers Again

Groucho
Harpo
Chico
Zeppo
with
Thelma Todd



"MONKEY BUSINESS"

The third Paramount farce featuring the four Marx Brothers went into the Carlton on Monday for a season. Feminine support is supplied by Thelma Todd. A review of "Monkey Business" will be found in this issue.

A United Artists Picture



RONALD COLMAN
Fay Wray
Estelle Taylor
Tully Marshall
Warren Hymer

"THE UNHOLY GARDEN"

This new Samuel Goldwyn picture, which is set in Algeria, shows Colman as a charming adventurer. George Fitzmaurice directed "The Unholy Garden," which is scheduled for trade show at the Phoenix Theatre on Tuesday at 3.

"Skyline" From Fox Films



Shortly for showing to London viewers and critics, Fox have another new Maureen O'Sullivan picture, "Skyline." Others at the head of the cast are Thomas Meighan and Hardie Albright.





MAUREEN O'SULLIVAN
with
THOMAS MEIGHAN and
HARDIE ALBRIGHT

From Metro-Goldwyn-Mayer—"A Free Soul"

For Empire Theatre pre-release on Friday next is M-G-M's latest Norma Shearer film—stronger as an attraction than any of her former achievements. With her are Clark Gable, Lionel Barrymore and Leslie Howard.







NORMA SHEARER
with
CLARK GABLE

First National Stars for 1932















1. Douglas Fairbanks, Junr.
2. Richard Barthelmess
3. Dorothy Mackaill
4. Edward G. Robinson
5. Walter Huston
6. Marilyn Miller
7. Joe E. Brown
8. Lil Dagover



At the C.E.A. Meetings

Eastern Counties Stand by Council

Plea for Uniformity of Release

Incidence of the additional Entertainments Tax and the question of release dates were subjects discussed at the September meeting of the Eastern Counties Branch, and after the delegate's report of the General Council's attitude, it was the members expressed unanimous approval of the Council's action in respect of the former matter.

Douglas M. Attree asked for action from headquarters in regard to the anomalous position arising from the release system, whereby the circuits showed pictures two months before independent exhibitors. F. H. Cooper, the Branch's delegate, promised to raise the matter with the General Council.

A WELL atteuded meeting of the members of the Eastern Counties Branch was held in the Haymarket Picture House, Norwich, on Wednesday last, F. H. COOPER presiding.

Apologies for absence were received from Douglas F. Bostock, Alderman J. G. Brown, J.P., and John Dixson, J.P., the two latter teudering their resignations, as they had disposed of their interests as exhibitors.

The CHAIRMAN, referring to the resignations, said he felt sure it would be the unanimous wish of the members that a letter, expressing their regret that these gentlemen had to sever their connection with the Association, and the Branch, and at the same time to cordially thank them for their loyal support in the past and for their sound judgment and good advice in all matters dealing with the work of the Branch, should be forwarded to them. This was unanimously agreed.

The SECRETARY informed the members that he had forwarded a letter of sympathy to the widow and family of the late Theophilus Edwin Read. Mr. Read was part proprietor of the Hippodrome, Great Yarmouth, and a recent member of the Branch.

Minutes of the previous meeting were read and confirmed.

Transport of Films

The report of the Sub-Committee on the Road Transport of Films, as drawn up by the Secretary, was read by E. H. FIELD. Mr. Field said the Committee was quite prepared to resume its work when the members' contracts had expired, and a more fitting opportunity presented itself, and on the motion of D. M. ATTREE, seconded by F. W. GRAVES, it was agreed that the report should be deferred.

Delegate's Report

The CHAIRMAN, as delegate, apologised for having to postpone the meeting a week owing to the special meeting called by the General Council in London. He could assure the members that Major Gale's paper, read at the Conference, had not been lost sight of by the General Council, and was only deferred for the present pending the consideration of other important matters.

The Chairman informed the members that the circuits were getting down to four months' release and the independent exhibitor to six months. The circuits would, therefore, be showing films two months earlier than the independent exhibitor. "I would urge members to get down their releases to four months," said Mr. Cooper. "Your Association recommends this, although it cannot enforce it. I invite discussion on this matter now."

D. M. ATTREE dealt with the matter at some length, and said many pictures are booked by the circuits before being trade shown aud are barred for miles round. He could quite understand the renters' point of view, because they could book a picture to 100 or more halls and the independent exhibitor could go by the board. He found it difficult sometimes to book a picture, owing to the circuits not having decided upon their dates. He thought the circuits should fix on their dates and thus give the independent exhibitor a chance. Could the Association get the renters to give some kind of dependable ruling on this point?

V. E. HARRISON and E. H. FIELD also took part in the discussion, and the CHAIRMAN, in reply, said the matter was discussed at the last Council meeting, and the matter referred to the Joint Standing Committee and the K.R.S. "The renters are endeavouring to remedy these anomalies," he said, "and I will again take the matter up with the Council."

Small Halls with £150 Takings

Regarding small halls with weekly takings of £150 or less, the Chairman reported that negotiations are in progress with the Association and the K.R.S., and agreement is likely to be reached that a uniform charge be made, subject, of course, to a fair proposition having been put forward by the exhibitors.

E.T. and Extra Taxation

The Chairman said there was no exhibitor who did not desire to bear his fair share of the extra taxation, but when he said that he did not mean that the exhibitor should bear the share which rightly should fall on the public. They had been told by the Prime Minister and others that we were called upon for equality of sacrifice, and whilst every exhibitor would be desirous of paying his fair share, it was not right that he should be called on to shoulder the public's share of the additional tax.

The General Council of the Association, said Mr Cooper, strongly advised that all seats should be raised in price according to the extra taxation, with the exception of the popular 6d. seats, in regard to which representatious were being made to the Chancellor to reduce the tax to 1d. iustead of 1½d., making the price of seats 7d., and it was being suggested that the halfpenny, which would be lost to the Exchequer here, should be added to the higher price seats. The Association had hopes of being able to advise the Chancellor to make this change in the incidence of the new taxation.

"Tax Would be Cheerfully Borne"

Mr. Cooper added that he had evidence that the public expected to pay the extra taxation. Entertainment must be regarded as a luxury, but he held the opinion that in times such as the preseut it was a luxury that was needed by the people in order to give their minds some relief from the stress of the hour. He believed the extra taxatiou would be cheerfully borne by people who wanted the luxury of entertainment.

A resolution had been passed last week by the central body's General Council: "That the Committee should direct its attention to getting the tax on the 6d. seats reduced to 1d., and also, if possible, the tax off up to and including the 3d. seats."

One member expressed the view that cinema patrons were being unreasonably "salted" by the additional taxes.

The CHAIRMAN: "I do not think that Mr. Snowden personally likes the additional taxes, but he had to get the money from somewhere. He gave us the concession on 6d. seats in 1924."

Another member, who urged that there should be uuiformity in the different towns, suggested that the exhibitors might retain a smaller number of 6d. seats, and that where 8d. was now charged, 9d. should be charged in future.

A full discussion took place, and it was unanimously agreed, on the motion of J. H. TROUGHTON, seconded by F. W. GRAVES, that a letter be forwarded by the Secretary expressing their approval of the action takeu by the General Council.

Liverpool and "A" Films

The CHAIRMAN announced that the restrictions imposed by the Liverpool Justices were likely to be removed, thanks to the attitude taken up by the Association.

Canvass The M.P.s

Scotland Taking Action Against The Tax

With one of the largest attendances within recent memory, the Scottish Branch discussed very fully the new taxation at its first meeting after the Emergency Budget. A. B. King and Tom Ormiston, the chairman, explained at length what action had already been taken by the General Council.

Eventually, on Mr. Ormiston's motion, a resolution, asking for modification of the tax on the lines suggested by the Council, was passed, after James McBride had urged the value of personal appeal to local M.P.s as a form of attack rather than impersonal pleas to the Chancellor of the Exchequer.

AFTER being suspended for the summer vacation, monthly meetings of the Scottish Branch were resumed on Wednesday, September 23rd, in the Central Halls, Glasgow. Thomas Ormiston chairman, presided over a large attendance of exhibitors from all parts of Scotland.

A comprehensive review of the activities of the Executive during the past three months was given by the SECRETARY (John A. Houston, C.A.), who pointed out that most of his report must necessarily be of a somewhat "stale" character, as members would have already seen reports from time to time in the Trade Press.

Expressing Branch Views

Mr. HOUSTON next mentioned that the mouthly meeting of the Scottish Branch had originally been called for Wednesday, September 14th, but—in view of the Budget announcements—it had been agreed to postpone that meeting for a week so that a report could be presented by the members concerning what had taken place at a C.E.A. General Council meeting held in London. A meeting of the Entertainments Tax Committee of the Branch had also been held, at which there was considerable discussion concerning the new tax proposals in the Budget. It was agreed that the representatives of the Scottish Branch at the General Council meeting should put forward the following resolutions:—

(1) That a protest be made against the proposed incidence of the tax, with such a protest to be backed up by a reasoned statement; (2) that a small committee should be appointed to call on the Chancellor of the Exchequer to negotiate this matter; and (3) to take any further steps that might be deemed expedient.

The CHAIRMAN (Mr. Ormiston) said that they had listened to a very interesting statement concerning the activities of the Executive during the past three months, and most of the items would come up on the agenda separately, while reports would be given by the delegates to the C.E.A. General Council as to the last meeting where the new Entertainments Tax proposals were under considcration.

Facing the Situation

A. B. KING (presenting a report of the Emergency General Council meeting) said that it would be necessary for him to give the meeting some information of a private and confidential character, but he felt sure that their good friends of the Trade Press would show their usual kindly discretion in their reports. Immediately after the Budget announcements they realised how exhibitors would suffer with various prices of admission, and a meeting of the Scottish Entertainments Tax Committee was called to discuss the whole situation which had arisen.

It was decided that Mr. Ormiston and himself should attend the C.E.A. General Council meeting, where there took place a great deal of talk as to what should be done about the new tax. Ultimately he (Mr. King) moved the proposition that they should bend their efforts in the direction of getting the suggested incidence of the tax altered and that a small committee should be appointed to negotiate regarding this question.

If they had read the report concerning the C.E.A. General Council meeting, they would see that he (Mr. King) had changed his grouud. Hitherto, he had always been out for the total abolition of the Entertainments Tax, but he felt that at this juncture it would be simply wasting their efforts, as they had no hope of this happening meantime. The conclusion reached by the C.E.A. General Council was that they should go out for two things—firstly, that seats should be tax free up to 3d. net, and, secondly, that only 1d. tax should be placed on the 6d. seats instead of 1½d. tax as proposed. This committee immediately set to work on these lines, and a letter was sent to the Chancellor of the Exchequer, while the matter was also placed before different Members of Parliament.

Sympathetic Reply

Mr. KING went on to say that, along with their good friend James Welsh, M.P., he had interviewed Major Walter Elliott, M.P., at the House of Commons, and had discussed the exhibitors' plight with him for nearly an hour. When he got back to Glasgow he had written Major Elliott thanking him on behalf of the Branch for his courtesy at the interview, and repeated the arguments he had used regarding the incidence of the tax.

Major Elliott, two days afterwards, sent him a copy of Hansard underlining the discussion on Mr. Welsh's amendments, which had been withdrawn because of the sympathetic reply which Major Elliott had given.

Concluding, Mr. KING said that they could rest assured that this Committee was watching this matter very carefully and were in touch with the Customs and Excise, and that everything was being done in the interests of the Trade. If members of the Scottish Brauch had any suggestious which would help them in the present difficult position he assured them that such suggestions would be cordially welcomed.

No Use Discussing Hardships

Mr. ORMISTON endorsed the concluding remark made by Mr. King regarding helpful suggestions, and he pointed out that it would serve no useful purpose to discuss the hardships which exhibitors were going to suffer under this new taxation. They were all fully familiar with this aspect of the matter—so, too, were the Chancellor and his advisers—and they only desired practical help as to how the new taxation would be best adjusted and whether they favoured the policy adopted by the C.E.A. Geueral Council. Personally, he did uot think there was much hope of 3d. seats being made tax free, but he felt there was considerable hope of getting the tax on the 6d. seats modified to 1d.

A member asked if it would not be a good plau

to pay the tax on a percentage of the drawings up to the 6d. seats, but the reply was that it had been felt much more preferable to endeavour to have the incidence of the new tax altered, as suggested by the C.E.A. General Council.

Millionaires and Penny Showmen

Mr. McBRIDE said that one of the points in the discussions, as reported in the trade papers, which had given him a great deal of concern was the position of the small exhibitor in this matter. He recognised quite well that—apart from the West End of London—the prices of admission in the majority of cinemas were not the same as the bigger halls, where the lowest price of admission was 6d.

That meant, therefore, that the main attack was being made on behalf of the bigger financial interests represented in the C.E.A.

He noticed that Councillor Pollard, in the discussions at the General Council meeting, said that cinema exhibitors who charged 3d. and 4d. for seats should go out of business, but that gentleman probably forgot that the cinema millionaires of to-day were the penny showmen of yesterday.

It was the small exhibitor who was still the backbone of the business, and exhibitors who were selling seats at 3d. and 4d. did so because they knew the conditions of the locality in which their halls were situated better than some of the folks who attempted to theorise on this subject.

A fight ought to be put up for the small men who were selling their entertainment at these prices.

Mr. ORMISTON emphasised the point that it was part of their policy to concentrate on the effort to get seats tax free up to 3d. admission, and they realised only too well that ½d. tax on 3d. would be exceedingly difficult to work.

Mr. McBride could rest assured that the C.E.A. General Council, as at present composed, was much more representative of the small men in the business than it was of the larger financial interests—as a matter of fact two of the biggest circuits had no direct representation on the General Council, and all the efforts of the General Council were being directed to helping the small men in the industry.

After some further discussion, Mr. KING suggested that the Scottish Branch might pass some form of resolution by way of supporting the efforts being made by the General Council.

So Much Time Wasted

PETER PICKARD did not see that any good purpose would be served by passing a resolution. They all deplored the imposition of this tax, because it was going to be very hard on the small exhibitor. He had great hopes that the 1½d. imposition would not be carried through, but he felt that any resolution they framed would be absolutely useless unless they made a suggestion to the Chancellor as to how he could make the money to balance his Budget. Otherwise it would be so much time wasted.

Mr. ORMISTON next suggested that a resolution might be passed in the following terms:—

> "That the Scottish Branch of the C.E.A. respectfully urges the Chancellor of the Exchequer to exempt from the Entertainments Tax admission charges up to 3d. and to modify the tax on the present 6d. seat to 1d., thereby enabling many of the poorer people to patronise cinemas."

Mr KING agreed that this was a very excellent resolution, but he wondered if something could not be added at the beginning expressing regret at the circumstances which had made the imposition of this additional taxation necessary.

The Poor Exhibitor?

Mr. ORMISTON pointed out that the General Council had already expressed regret in their resolution that the exigencies of circumstances had been responsible for this extra taxation and, in the circumstances, he did not think it was necessary to emphasise that point in the Scottish resolution.

A. E. PICKARD: This resolution makes reference to the poor patron, but what about the poor exhibitor?

Mr. McBRIDE thought that, as far as the resolution was concerned, they were simply going over the ground already traversed by the General Council. In his view, the whole purpose such a resolution could serve was, not in sending it so much to the Chancellor of the Exchequer, as sending it to every Scottish Member of Parliament.

> If every individual exhibitor would state from his own balance sheet and from his own experience how he would himself be affected by the new conditions and would send a reasoned statement thereanent to the Member of Parliament for his own constituency, that would be doing something of a practical character. After all, it was the duty of Members of Parliament to look after the interests of their constituents.

Mr. ORMISTON: In my opinion this is a very excellent suggestion. (Applause.)

LOUIS DICKSON seconding the resolution, said he entirely agreed with Mr. McBride that—in addition to sending this resolution to the Chancellor—every individual exhibitor should also write a letter to his own Member of Parliament.

Carried

Thereafter the matter was put to the vote, when the resolution was carried with only two dissentients.

In declaring this to be the decision of the meeting, Mr. ORMISTON pointed out that it did not require any motion to put Mr. McBride's suggestion into practical operation. They could only express the hope that every exhibitor would write to his own Member of Parliament, pointing out how injurious would be the effect of the tax as proposed on the cinema industry, and emphasising the point that the working classes would suffer accordingly.

JAS. HAMILTON moved a vote of thanks to Messrs. King, Welsh and Ormiston for the work they had done in connection with the Tax proposals.

And Sunday Opening

Mr. KING, reporting further on the C.E.A. General Council meeting, said the Sunday Opening Bill had again been under discussion. It was hard to say how this Act would now be dealt with, in view of the events of the past few weeks, but the C.E.A. had a Standing Committee actively dealing with this matter. Fortunately for them in Scotland, this was not one of their worries, as the Bill did not affect this side of the Border.

Proud of British Films

Another important matter was the agitation to increase the existing quota of British films shown on the cinema screen. He felt that he was voicing the opinion of every member of the Scottish Branch of the C.E.A. when he said that they were not up against British films—they were not in any way anti-British and they were proud of the laudable efforts now being made to produce British films. They were also pleased to think that one of their own Scottish kith and kin—John Maxwell—was doing such wonderful work in this direction.

It was generally felt, however, that the time was not opportune to increase the quota of British films, and at the General Council meeting he (Mr. King) had moved a resolution, which was carried, that it be remitted to the Legal, Finance and Parliamentary Committee to counteract any movement for the increase of the British quota.

Benefits for Small Halls

Mr. Ormiston next referred to the negotiations that had taken place between the K.R.S. and the C.E.A. with regard to sharing terms for small exhibitors, and stated he was hopeful that between 300 and 400 halls would receive great benefit when the proposals that had been discussed at the negotiations came into operation.

A. E. PICKARD asked if it was fair for a big circuit, like John Maxwell's, to show two first-run pictures in a big hall in the centre of the city. "We object," said Mr. Pickard, "to this 3,500-seater showing two big pictures for 3d., while the exhibitor in the suburbs has to charge 1s. for one of the same pictures three or four months later."

DAVID STEWART, J.P., who controls the halls referred to by Mr. Pickard, said it was just as consistent as Mr. Pickard having several prices of admission and letting the people into any part if they paid 6d.

Valuation

Proceeding to the next business, Mr. ORMISTON gave a short report concerning the question of the valuation of cinemas, and he stated that in Glasgow the position was that increases in valuation were being sought by the Assessor in the case of 46 cinemas. The trade could not agree to common action in this matter, and he (Mr. Ormiston) accordingly thought that each exhibitor would now fight for himself. It was understood that five or six exhibitors had not intimated appeals against the proposed increased valuation, but over 60 cinemas were protesting, and these appeals would be dealt with in due course. He was hopeful that the Assessor would not get it all his own way.

Mr. McBRIDE asked if it was not a fact that the cases to be dealt with would be regarded as test cases.

Mr. ORMISTON said that the Assessor had intimated that he would abide by the magistrates' ruling as to what might form a general basis for the valuation of cinemas.

Tribute

After the transaction of some further formal business, Mr. McBRIDE drew the attention of the meeting to the fact that since the vacation they had lost one of their old stalwarts, in the person of the late William C. McPhie. Mr. McPhie was one of the pioneers of the cinema business, and it was fitting that they should record in the minutes their sense of his loss to the C.E.A. and their sympathy with his relatives.

Mr. ORMISTON (concurring) said that at a meeting of the Executive suitable reference had been made to Mr. McPhie's death, but it was fitting that tribute should also be paid in the Scottish Branch minutes.

On the call of the PRESIDENT, the members respectfully stood in silence for a few moments, as a token of esteem and respect.

Kent and Incidence of the Tax

"Make Up Your Minds to Pass It On."—R. V. Crow

The President (R. V. Crow) gave members of his own Branch—Kent—a very clear outline of the present situation in respect of Entertainments Tax and other matters at their September meeting.

Speaking on the major subject, he said the trade should not complain at being asked to find some of the much-needed extra national revenue, but should concentrate on getting the incidence of the tax altered so that it could be passed on without friction.

"You must make up your minds," he said, "that the tax will be passed on."

A MEETING of the Kent Branch was held at Broadmead House on September 18th, CYRIL MANNING presiding over the largest gathering that had ever assembled from this Branch.

R. V. CROW gave a report of the last meeting of the General Council and, in reply to questions, explained the Sunday opening position with reference to the short Bill that is to be introduced to legalise the *status quo* for a period of one year. He hoped, he said, that by that time the Government would be stabilised and that they would be able to get back to the main Bill.

"A Satisfactory Issue"

As regards the effort that had been made on behalf of the small exhibitors, Mr. Crow said he was happy to report a very satisfactory issue of the matter. The K.R.S. had gone into the subject, and, while they could not pass a resolution as a body, individual firms had agreed to meet them and discuss terms.

In general, he thought, a class of exhibitors would be created whose takings did not exceed £125 per week, and these would get preferential terms from the renters. They had gained a victory on getting it established as a principle that the small exhibitor was to be treated on different lines.

"Get Incidence of E.T. Altered"

A long discussion then took place on the Entertainments Tax. Mr. Crow said that the details of the tax came as a bombshell to the trade. The position was a very difficult one, and he had called the General Council together that week to consider what they should do.

It was felt, first of all, that the trade should not complain that it had been asked to find some of the extra revenue that the country needed, and the Council had agreed to concentrate upon efforts to get the incidence of the Tax altered so that it could be passed on to the public with as little friction as possible.

"A Leap in the Dark"

The 6d. seat was the main stumbling block. The tax on this was 1½d., but they could not very well charge 7½d. There were two alternatives. One was to charge 8d., which they felt the patron would resent strongly. The other was to charge 7d. and pay the ½d. themselves—which would result in a loss to the small town cinema of about £200 a year. They had got in touch with the Chancellor on the matter, who had asked them to see the Customs authorities to consider ways and means of altering the tax so that it would bring in the two and a half millions required without dislocating the industry.

He thought that in estimating the yield from the cheaper seats the Customs officials had taken a leap in the dark, and had based their calculations on what had been received when those seats were previously taxed. But since the coming of the "talkies" and the higher prices paid for pictures a good many of the very cheapest seats had been eliminated, and he contended that nothing would be lost by reducing the tax on the 6d. to 1d.

"Killing the Goose"

Mr. Crow then dealt with a letter he had received from a member (Mr. Outwin) suggesting the abolition of the Entertainments Tax altogether and the imposition of a tax on imported films. But if such a tax were imposed, said Mr. Crow, the renters would pass it on to exhibitors and they would be worse off than ever.

Mr. OUTWIN: What will happen under tariffs, when there will be an import duty *and* the Entertainments Tax?

> **Mr. Crow: We do not anticipate that even with tariffs any extra impost would be put on films. The Films Act was passed as a protective measure. Any Government which interfered with the importation of films at the present time would be killing the goose that laid the golden eggs.**

"Make Up Their Minds"

In reply to several questions as to whether it had been generally decided to pass the tax on to the

(*Continued on page* 38)

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Are We Over-Cinemised?

It may be remembered that at the last quarterly meeting of the Manchester Branch of the C.E.A. it was decided to take whatever steps were possible to check the tendency to add indiscriminately to the number of picture houses already existing in the Manchester area. It was felt that saturation point had been already reached and that the building of further new halls would jeopardise the stability of many existing cinemas by the inevitable and more widespread distribution of patronage. The Branch has not let grass grow under its feet and has taken steps, where necessary, to give effect to the expressed wish of members.

Manchester Kinema Nomads

Between 150 and 200 members of the trade and their friends are expected to attend the "unusual" smoking concert and hot-pot supper, to be held under the auspices of the Manchester Kinema Nomads, on Friday evening (October 2nd) at the Manchester Limited Restaurant, Royal Exchange, Manchester. Arrangements are: Assemble 6.30 p.m., "eats" 7 p.m., and a "quick-fire" entertainment up to 11.30 p.m. It is likely that the orchestras of the Riviera, Grand and Lido cinemas, Manchester, will play for short intervals during the evening, and Percy B. Broadhead has promised to co-operate in the providing of the vaudeville entertainment. The Nomads—H. Bushell, Harold E. Buxton, W. H. G. Newman and Edgar Sullivan—are determined to make this function the best of its kind ever held in the Lancashire area. Tickets are 3s. 6d. each.

Paramount News Service

Paramount News last week contained some excellent shots of the Manchester City *v.* Arsenal match at Manchester. Some idea of the excellent news service of Paramount may be gained from the fact that on the Monday immediately following the day of the Schneider Cup air race the news reel was available in Manchester, Burnley and Nelson.

Trade shows of the new product are being held at Manchester at the rate of one or two films per week, the next three arranged by Norman Wilde, branch manager, being "Tabu" (October 6th), "The Magnificent Lie" (October 9th) and "Murder by the Clock" (October 13th).

Operating Box Fire

Owing to the outbreak of fire in the operating room at the Empire, Wigan, a few days ago, causing the destruction of a film, the audience of 500 persons was asked to leave the building as a precautionary measure. The show was resumed later on the same evening. The Wigan Fire Brigade was called, and, on arrival, they found that the attendants had almost succeeded in putting the flames out by chemical extinguishers.

Critics of Film Posters

Expressing the opinion that the types of poster displayed outside cinemas were dangerous to the morals of children, Salford Education Committee has appointed its chairman to place their views before the Chief Constable. Dr. Bradley said that if they set aside humbug they had to admit that many of the pictures shown were indecent!

Cinemas Win Prizes

In the Morecambe Carnival there was a special section for entertainment house tableaux, the cinema prize winners in which were: (1) Morecambe Tower ("Spirit of Carnival"), (3) Whitehall Picture House ("A Yankee at the Court of King Arthur").

Burglaries at Cinemas

Burglars broke into the Aintree Palace, Liverpool, a few days ago and departed with cigarettes to the value of about £3. Entrance was gained through a fanlight. It is understood that thieves broke into three other Liverpool cinemas during the same week-end.

Princes, Salford, Changes Ownership

Princes Cinema, Liverpool Street, Salford, has just been taken over by Jack Baum from the Princes Cinema & Billiards, Ltd., of which the directors are S. Claff and B. Claff. The cinema has seating accommodation for about 650 persons. Mr. Baum is associated with the Victory (Miles Platting), Savoy (Hightown) and the Pavilion (Lees, Oldham).

Addition to Moorhouse Circuit

Tower Picturedrome, Broughton, Manchester, was added to the H. D. Moorhouse circuit last week. The registration of the proprietary company, of which H. D. Moorhouse is a director, was recorded in THE BIOSCOPE a fortnight ago. Workmen have already commenced to redecorate and reseat the theatre.

Liverpool Rip Gang

Three youths were committed by the Liverpool magistrates on Monday for trial at the Quarter Sessions on a charge of having broken into the Regent Cinema, Old Swan, stealing various goods and causing £57 damage by ripping the screen.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Back to Original Owner

The Wycliffe Cinema, Barnard Castle, Co. Durham, which has been converted into a church during the past few months, has now reverted to its original owners, the M.B.C. Cinemas, Ltd., of which Morris Maud, the well-known Northern exhibitor, is managing director.

Film Office Burgled

An epidemic of film office burglaries has been sweeping over Newcastle recently—the fifth intrusion within a few months occurring at the offices of M.-G.-M. in Newcastle during Wednesday night, when a sum of £6 was taken. The intruders, who, it is surmised, were novices, forced an entrance through one of the skylights in the roof and made their way into the offices downstairs, where they helped themselves to the petty cash, after forcing open several drawers. Beyond this there appears to be no further damage, all office records being found intact. The matter is being investigated by the police.

Northern Golfers' Field Day

Favoured with fine weather on Sunday last, about 40 members of the Northern Counties Cinema Golfing Society met on the Cleadon (South Shields) Golf Course in competition for three Cups. In addition to the Peall and Harwood trophies for which the date had been reserved for competition, there was also a handsome Cup presented by the W. & F. Film Service, Ltd., for the best eclectic score, to be played for annually. The W. & F. Film Service trophy had come in the nature of a surprise to the Society, the members of which expressed their high appreciation for the splendid gift.

The following were the results:—

PEALL CUP.—G. C. Alexander. Nett 73.

HARWOOD CUP.—Won by W. Lashford. Nett 74.

W. & F. CHALLENGE CUP.—Won by C. S. MacGregor. Nett 75½.

Converting to "Talkies"

The Empress, Gateshead, which is controlled by Mrs. A. Bolam, is being equipped with B.T.-H. "talkie" apparatus and will open on Monday, October 12th as a "talkie" house.

"Talkie" equipment is also being installed into the Imperia, Byker, Newcastle-on-Tyne, which is being equipped with B.T.P.'s latest all-mains set. Reseating and redecoration has also been carried out on a large scale at this popular hall, which is controlled by Messrs. Dawe Bros.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Excursion!

The talk of the trade last week-end was the "putting over" by G. M. Stone, Yorkshire manager of W. & F., of the trade show of "The Ghost Train" at the Scala. The vestibule of the theatre was transformed into the replica of a railway station, complete with train indicator bookstall, newsboy, luggage carts and wheels, porters, and practically everything except the railway refreshment room and its eternal ham sandwich!

There was a crowd of from 1,500 to 2,000, and they had to be marshalled into queues just as for any Bank Holiday train excursion.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Repertory Cinema Experiment

On Monday (September 28th) the Select Cinema, Station Street, Birmingham, was reopened. After redecoration it has been taken over by John Stone, who was deputy to Alex. Cohen, musical director of the Futurist, Birmingham, until that orchestra was disbanded. With the support of a number of friends, Mr. Stone has taken the Select as a repertory cinema for a season with the object of providing Birmingham with a permanent theatre run on those lines. For the initial programme, Mr. Stone secured "The General Line" and "The Marriage of the Bear," examples of modern and early Russian productions. The promoters have under consideration a scheme for holding Saturday afternoon matinees for children with the idea of inaugurating at some future date a Children's Film Repertory Theatre.

L. T. Tonks continues to manage the Select Theatre, with H. Terry as first operator.

Oswestry's Latest

On Friday last the Oswestry Magistrates approved of the plans submitted by Messrs. Jones, of Cefu, Ruabon, for the building of a new cinema with a seating capacity of approximately 1,000. On the ground that saturation point had been reached, the scheme was unsuccessfully opposed by Hill Black, proprietor of the King's Theatre, and Playhouse, Oswestry.

Nothing Doing

Walsall Town Council declined to accept Alderman J. A. Leekie's proposal to send representatives to the National Conference to be held by the Birmingham Cinema Inquiry Committee at Birmingham University on November 14th. Opposing the resolution, Councillor Cartwright asked if any reasonable or intelligent person thought that films were not censored enough already.

Cinema Carnival

Tuesday next (October 6th) will find the Birmingham Cinema Ball in full swing from 8 o'clock until the early hours of Wednesday. C. H. Sanders (hon. secretary) now announces that while Stewart Rome will be unable to attend, both Alma Taylor and Phyllis Konstam have promised to put in appearances. Raymond de Courcy and the Frascati Revellers have been engaged to give special cabaret shows at the ball, which, as previously announced, will be held at the Edgbaston Assembly Rooms, Birmingham, in aid of the Birmingham and Midland Cinematograph Trade Benevolent Fund.

Next Opening

Monday, October 12th, is the date provisionally fixed for the opening of the new Wylde Green Pavilion, Birmingham.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street, Doncaster)

Bentley Relief Fund

In any philanthropic purpose the exhibitors of the district are always well represented, and therefore it was not surprising to read familiar names in the early subscription list, published in connection with the relief fund on behalf of the flood victims at Bentley. Alderman S. Morris, of the Palace, heads the list so far, with ten guineas; E. Burns, of Hemsworth, chairman of the Bentley Coliseum, contributes five guineas, and a similar amount is accredited to Camplejohns, of Bentley, proprietors of Adwicke-le-Street Empire.

"Cheap" Reservations

The management of the recently-opened Arcadia have followed the lead of the rest of the local houses in instituting the popular daily matinee at bargain prices, but go one better than their competitors in providing seat booking facilities. The 3d. and 6d. matinees originated during the general strike of 1926, and as far as I know, this is the first time local picturegoers have been offered the advantage of reserving seats in advance.

"Faraday" Efforts

Congratulations are due to the respective managements of the Majestic and the Picture House, who were the only exhibitors in town to make creditable efforts in the "Faraday" celebrations. Both of these buildings were ablaze with light and colour and were a source of attraction to many visitors in town who came to see the illuminations.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 3211)

Please Note

Before ringing me up next time, local trade stalwarts must make themselves aware of my change of telephone number. They should call me in future at Nottingham 3211.

Floodlighting

The possibilities of floodlighting to throw up the architectural features of a picture house exterior have been realised at the Mechanics' Hall Theatre, one of the Gaumont-British houses in Nottingham. Four powerful lamps with reflectors are now in use and the result is most effective.

Unusual Stage Show

During Goose Fair week, when hundreds of thousands of people from all parts of the Midlands are drawn to the Hyson Green area of Nottingham, where the Fair is now held in Nottingham Forest, the Grand, another Gaumont-British house, is taking advantage of the fact that it has a full-sized stage to promote a "cycling competition on the stage." This commenced on Monday, and prizes will be handed over on Friday.

Freshening Up

A scheme of exterior redecoration has been in progress last week at the Scala, Market Street, Nottingham, the house managed by E. C. Morris, vice-chairman of the Notts and Derbyshire Branch of the C.E.A. An artistic and rather unusual combination of cream and green is being employed.

Leicester and District

Melbourne for A.B.C.

Negotiations have been completed whereby the Melbourne Picture House comes under the control of A.B.C. The Melbourne will be run in conjunction with the Princes Theatre. It is intended to bring it into line with other houses in the circuit by replacing the present sound apparatus with Western Electric.

Hail the Trocadero

The opening to-morrow (Thursday) by the Lord Mayor (Councillor H. Carver, J.P.) of the Trocadero, Humberstone, will mark a new development in local cinema enterprise. It is a recognition of the claims of the suburbs for entertainment in an environment of luxury as is afforded in the best city halls. The Trocadero is sponsored by Bert Cole, who has spent lavishly in providing a house which introduces comfort and refinement in every detail. The opening programme will include the personal appearance of the famous revue artists, Jessie Matthews and Sonny Hale.

General Post

Managerial changes in houses associated with the Moorhouse Circuit have been followed by the departure of Harry Barker from the Shaftesbury to the Tower, Broughton, Manchester. His successor at Leicester is L. I. Wynne, of Manchester. Charles Meaden, manager of the Sovereign, has changed over with A. E. Forknall, manager of the Coliseum.

Electricity Excessive

Several county exhibitors complain of the excessive charges for electric current in their district. The cost is said to be more than double that in a neighbouring county.

Sheffield and District

(Representative: George W. Hopkinson, 60, Peveril Road, Ecclesall, Sheffield, S.W.)

Sunday Show Ban

On Sunday the Sheffield and District Workers' Film Society held a meeting of protest against the action of the Watch Committee in refusing to allow them to give performances at the Tivoli Cinema on Sundays. The first performance was fixed for September 27th, but in consequence of the Committee's attitude it was found necessary to cancel the arrangements. The Committee gave no reason for the refusal to allow the hall to open.

Messages of sympathy were read from film Societies in London, Liverpool, Nottingham, Birmingham and Newcastle and a resolution was passed calling on the City Council to reverse the decision. The resolution stated that the Society felt the Council will see the justice of a precedent set by other towns and cities.

South Wales

A Local Star

It would be worth while for South Wales, especially East Wales, exhibitors to make a note of the fact that a new Fox production, "Ambassador Bill," will have Raymond Milland, a Penarth man, in the male star role. Mr. Milland is a member of an exceptionally well-known East Wales business and sporting family, and this fact should have a box office value in the area.

Lyceum Bar Turns "T.T."

The old "wet" bar at the Lyceum, Newport, Mon, which is now a cinema, has at last been turned into good use. Sidney Cooper, owner of the Lyceum, has had the bar converted into a first-class cinema café at a cost of about £1,000. The café will rank with the best cinema cafés in Wales.

"Outward Bound" Inward Bound?

Swansea, the only big Welsh town which has not yet seen "Outward Bound," may have the opportunity shortly. Members of the Watch Committee have accepted an invitation to attend a private showing of the film. If the decision is favourable the film will have its first public run at the Castle.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

No New Tax

There will be no new Entertainments Tax in Ulster this year. This pleasant fact is confirmed by the statement of the Prime Minister that the Cabinet do not think that it will be necessary to introduce a supplementary Budget, and that arrangements already made will enable them to meet their obligations. This being the case, the trade feels a sense of relief that the cheaper seats will as hitherto be free.

Censorship

Both sides are now in readiness in the Ulster film censorship battle to appear before the Police Committee of Belfast to state their views in regard to this vexed question. Meetings have been the order of the day on both sides, but strict secrecy is being maintained as to future moves. All that has been revealed from the trade is that, as hitherto, they are quite ready and confident of winning the day.

Re-Runs

The Picture House, Royal Avenue, Belfast, is, in response to patrons' requests, going to try the experiment of giving re-runs to popular films. "The Desert Song," which set up a record for the house, is to be the first of the favourites to be given a run.

In Brief

The Pavilion, Downpatrick, after being closed for the summer, has been reopened.

The Hippodrome, Belfast, was rewarded with a crowded house when one of its patrons was presented with his share of a cheque, amounting to several hundred pounds, in a *Daily Herald* crossword competition.

C.E.A. MEETINGS—*continued from page* 36

public, Mr. Crow said that Gaumont-British had decided to pass it on in all their halls. He did not think that the people who paid 1s. 3d. were going to quibble at paying 1s. 4d. It was very possible that the whole scale would be revised before the tax was due to come into operation on November 9th. They might find that the higher seats would have to bear a slightly bigger tax if the 6d. seats were relieved. In any case, they would have to make up their minds that the tax would be passed on.

At the conclusion of the meeting, Mr. CRONEN moved a hearty vote of thanks to Mr. Crow for the valuable services he was rendering to the Branch and as President of the Association.

This was carried with acclamation.

To Pass on the Whole

Hull Chairman's Statement Questioned

Debates on the new taxation formed the major part of the meeting of the Hull and District Branch, held in the Imperial Hotel last Wednesday, when it was agreed that the additional tax should be passed on. As the meeting was an important one, members attended from East Yorkshire and Lincolnshire, and when T. Fawley Judge (Chairman) opened the proceedings, there was an attendance of 22.

MR. JUDGE made the suggestion that whatever addition the Budget imposed should be passed on to the patrons, with the exception of the sixpenny seats. He thought they should seriously consider paying one halfpenny of the three-halfpenny tax on those particular seats and passing on only one penny of it.

W. FREEMAN said that, with reference to the Chairman's interview with the local press, Mr. Judge was quite wrong in saying that there was a possibility that cinemas should pass on only a penny of that tax. He further stated that the Chairman had "rushed into print" before the Chancellor of the Exchequer had been interviewed.

To Tax Cinemagoers

Mr. JUDGE said what he had stated in the interview was quite correct, and he reiterated it to the meeting. He held that the intention of the Chancellor was to tax cinemagoers and not cinema proprietors.

If the exhibitors bore a share of the taxation, it would be a tax on proprietors and not on the patrons, was the opinion of Mr. FREEMAN.

E. F. SYMMONS said what they lost on the roundabouts they might make up on the swings by putting an additional halfpenny on the 8½d. seats.

Agreed to Pass on Tax

Mr. ROBERTS expressed the opinion that it was as much their duty to consider the 8½d. patron as the man in the sixpenny seat. It would be well, he thought, if without any quibble they would agree to pass on the whole of the tax, whatever it might be, direct to the customer in every case.

> Mr. ROBERTS framed a resolution, which was seconded by W. FREEMAN, that the tax should be passed on to the patron.
>
> The resolution was carried.

It was agreed to circularise members absent from the meeting, soliciting their support.

The members agreed to the motion of W. FREEMAN that, immediately the incidence of the tax was settled, a meeting should be called to arrive at a scale of uniform prices for matinees. A. SPINKS was the seconder.

Advertising Second Runs

In answer to the complaint put forward by W. FREEMAN regarding the advertising of films by second run halls before the first run was concluded, Mr. JUDGE stated that the matter had been put right.

Modern Cinema Technique

Technical News and Notes

Noise Meters

When I visited the Radio Exhibition last week I heard that H.M.V. had a new sound measuring device on demonstration, but, I failed, like most visitors, I imagine, even in the course of several visits, to cover more than a small portion of the innumerable exhibits. However, yesterday afternoon I had an opportunity of witnessing a demonstration of this interesting device by courtesy of First National Pathé, Ltd. In appearance it consists of an ordinary 8-inch meter with a large needle moving over a sector of about 160 deg. Beside it is a shielded microphone on a second pillar, hooked up to an amplification panel. A whistle, a clap or a spoken word sends the needle flying across the scale, so that it provides a visual and direct measurement of the actual volume of sound, converting automatically electrical units into units of loudness (T.U.'s) as appreciated by the human ear. The device is commonly used to measure and register the actual volume of sound emitted by a radio set or pick-up. In the ordinary way to determine the frequency response of a pick-up or loud-speaker in Transmission Units intricate calculations have to be made before a curve can be plotted. By this meter the same results can be obtained accurately and by direct reading. An ex-army sergeant barked a string of commands into the startled instrument yesterday, sending the needle flying over to the needle-stop at the end of the scale.

Something New in Camera Projectors

Last week I had the privilege of inspecting the first model of a new combined camera and projector, which is likely to revolutionise its particular market. It has several points of particular interest, the result of three years' experimental work. In the first place, it has a new intermittent, and I need not emphasise the rarity nowadays of anything new in intermittents. I examined the mechanism as closely as I could, but I would not venture to tell you how it worked. Everything was as open as a Singer machine, but the actual reason for the claw movement would need considerable study. It was like the Irishman's letter, " plain but not distinct." In the second place, the film takes pictures down one side of the negative and then up the other, the optical system switching over automatically at the right point, so that in projection any piece of film, from a foot long upwards, can be made to give a continuous performance. Finally, the camera is so cheap that it rivals the ordinary Kodak in first cost and running upkeep. The amateur can make films for about a shilling, and the camera will cost between £3 and £5. In size, it is not much bigger than an ordinary Kodak, and is extremely light. It projects a picture about 2 ft. wide from an ordinary flash lamp bulb. It is a thoroughly practical proposition, designed to make filming as simple and cheap as Kodaking. Please do not write and ask me where you can buy one, because they are not yet in bulk production, and several commercial details have to be completed, but it is a really promising newcomer.

Now 17.5 Stock!

I had something of a shock last week on discovering that still another size of film stock is to be launched on a large scale on the market. The new size is 17.5 mm., and the relation between this and 35 mm. will at once jump to the mind of the practical worker. At least two makers are busy on this new size, which obviously has certain advantages over the 16 mm. size from the point of view of sound. Actually those 1½ mm. in width give something like 40 per cent. extra picture space—a formidable consideration in the mind of the designer who is trying to keep his sound track out of the sprocket holes. But after seeing a practical 16 mm. machine with sound track (described elsewhere in this issue) I am inclined to doubt whether the advantages will justify bringing in still another complication in sizes of stock.

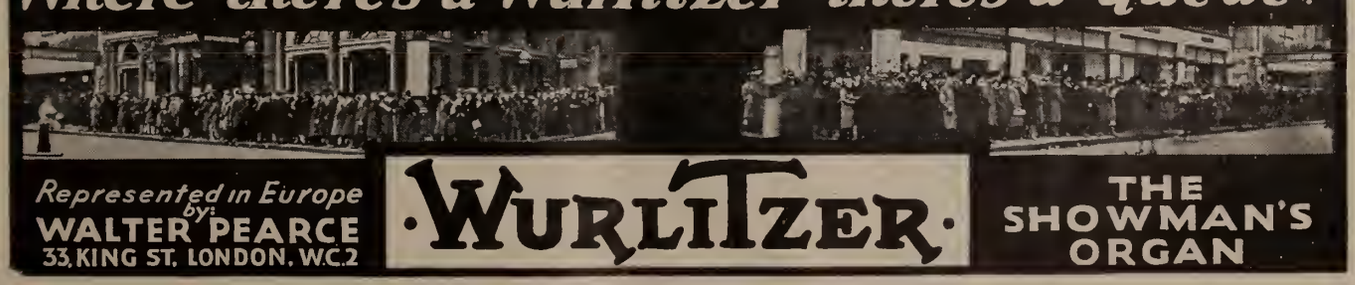
This Year's S.M.P.E. Meeting

The autumn meeting of the American S.M.P.E. is to be held at Swampscott, Mass., from October 5th to 8th inclusive. This year the meeting has shown a definite preference for holding the convention at a place removed from large metropolitan centres, in order to foster and promote the Society's social aspect. Swampscott is on the Atlantic coast about 12 miles north of Boston and has unusually liberal entertainment facilities. An exhibition of newly developed motion picture apparatus will be an outstanding feature. All manufacturers of equipment are invited to display new products at the convention and should communicate in this connection with the manager at 33W, 42nd Street, New York City. The exhibit will not be of the same nature as a usual trade exhibit: there will be no booths, though each exhibit will be allotted definite space in one large hall. All exhibition space will be furnished gratis.

Oil-less Bearing Materials

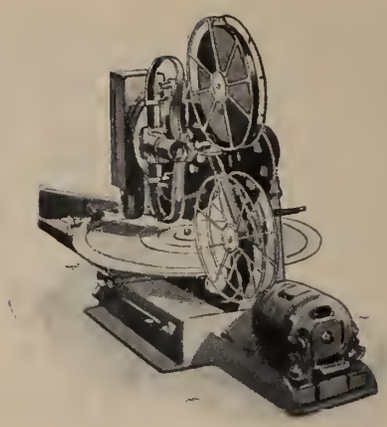
Nearly all so-called oil-less metal bearings are mounted in motors which only turn a few revolutions and are then idle for a considerable time, such as a car self-starter. The new self-lubricating bearing metal can also be used with lubricants instead of the present oil-requiring bearing materials. If the supply or film of lubricant should for any reason become inadequate, this new bearing metal is capable of resisting the heating action of friction for a considerable length of time by means of its own lubricating qualities. Countless tests were made to find what materials reduced friction most, and it was then discovered that these could not be incorporated in an oil. Therefore they were put right in the bearing itself. The bearing is made by mixing one or more metallic powders with materials yielding a soapy substance. The ingredients are put in a mould and subjected to a pressure of 40,000 lbs. per inch. The temperature is then raised slowly to 400 degrees Fahrenheit and, after half an hour of this, the pressure is raised to 200,000 lbs. per square inch. Bearings made of this new material can be moulded to specification or made in blank and machined to the size desired. If the material lives up to the claims made for it it may well revolutionise lubricating practice.

F. F.



The Non-Theatrical Field

W. E. and Bell-Howell on 16 mm.



For the past two years THE BIOSCOPE has insisted that the developments taking place in the 16 mm. market justified the closest attention on the part of everyone interested in the industry. We pointed out that not only was the use of 16 mm. film increasing enormously in the industrial field but that a tremendous amount of research and experimental work was being done in that size and that virtually every piece of apparatus now available for the 35 mm. use was already available in the 16 mm. size. Moreover, so rapidly had the 16 mm. developments progressed that in many cases improvements were actually available on 16 mm. appliances before they were incorporated in the standard studio size equipment.

The truth of the prophecy has been amply demonstrated and to-day the situation is becoming obvious even to the most unwilling observer. Only a few days ago J. E. Otterson, President of E.R.P.I., stated that the 16 mm. non-theatrical field and particularly the educational field were "enormous; much larger that than of entertainment."

Where 16 mm. Scores

Progress in the commercial world has been much more rapid than with educationals. The 16 mm. size has certain advantages for commercial work over the 35 mm. It is often possible to get the small camera into position in factories and workshops where a big camera would be cumbersome, if not impossible. The 16 mm. projection equipment has been perfected almost beyond belief during the past 18 months, and now quite large pictures with brilliant definition can be projected from a standard 16 mm. equipment using a relatively small lamp. For this reason they are admirably suited to the use of salesmen and industrial organisations.

It is well-known that Western Electric with characteristic forethought has been studying the educational and industrial field for over a year past and have built up an organisation with that market specifically in mind. The company realises that it can only be a matter of a year or two before the existing entertainment market is exhausted and that some new and bigger field for the company's activities must be found. That field undoubtedly lies in the non-entertainment world and the indications are that that field will probably be confined to 16 mm. It is significant that quite recently a demonstration was given in a cinema theatre with a standard 16 mm. projector in the box with a throw of 90 ft. and the resulting picture was adequate and satisfactory in every part of the house.

It is not surprising to find then that the Western Electric Company have now produced a 16 mm. sound projector, specifically for the non-entertainment user. The advent of this machine coincides closely with that of the Bell & Howell latest Filmophone, and a few words of description will therefore be interesting.

W.E.'s Latest

The new W.E. equipment has been developed to meet the demand for a small outfit for use in schoolrooms, churches, salesrooms and offices. It consists primarily of a sound projector and combination amplifier and loudspeaker. The sound projector fits in a case 23in. by 21in. by 10 in. The loudspeaker and amplifier are enclosed in another case of about the same size. The whole outfit is constructed so that it may be transported from classroom to classroom, or conveyed by car without damage. It is relatively light and the equipment has been simplified in every respect so that anyone can operate it efficiently.

Quality Comparable to Large Sets

It can be set up and put into operation in five minutes' time. A connection is made from the projector to any convenient light socket and a wire also connects the projector to the amplifier and loudspeaker. So far the equipment has been made for operating on 110 volts A.C. 60 cycles but this specification will rapidly be widened. The new equipment is said to give to talking pictures of a quality of sound and picture comparable to those obtained with larger Western Electric sound systems.

The accompanying illustration gives an idea of the general layout, the outstanding feature being that the disc, presumably a 16 in. size is compactly arranged immediately under the projector.

The Bell & Howell Filmophone equipment is also a sound-on-disc, but in this case the turntable is a separate unit from the projector to which it is connected by a flexible shaft.

The whole device packs into two sturdy suit-cases, weighing 50 lbs. and 38 lbs. In the case of a silent film a complete voice accompaniment is effected through the use of a hand microphone which reproduces the speaker's voice through the loudspeaker. Even during the running of a sound picture the operator may pick up his microphone and talk to his audience while the picture continues. The sound attachment can be adapted to any Filmo projector. The combination gives a 12ft. by 9ft. picture at 100 ft. distance with full illumination. The turntable has fibre gears fully enclosed and is for 16 in. discs operating smoothly at 33⅓ r.p.m. The amplifier is incorporated in the same case as the turntable and is free from distortion and adequate as regards volume for all ordinary purposes.

The price ranges in the States from £130. These prices will be subject to an additional 50 per cent. for English duty and also to carriage and insurance charges.

It will be noticed that both these projectors are for sound-on-disc and, in spite of the fact that they are backed by firms of unchallengable, experience we are inclined to the view that the future in this field must lie with the sound-on-film models. The same drawbacks which brought about the gradual disuse of discs in the entertainment field apply with even greater force to the non-theatrical field.

Not much has yet been made public concerning design of 16 mm. sound-on-film recorders and reproducers, but much quiet work has been done. At least one such model is now available in the English market. The International Projector

(*Continued on page iii*)

KALEE

THE BRITISH PROJECTOR THAT NEVER DISAPPOINTS

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M C 29

W. E. AND BELL-HOWELL ON 16 mm. *Continued from page ii.*

Corporation, makers of Simplex, are said to be contemplating the marketing of a 16 mm. sound-on-film portable equipment in the near future.

No fewer than 30 makers of 16 mm. equipment have entered into an association with 14 of the major American studio organisations, with a view to marketing equipment to handle reduced 16 mm. variations of regular theatrical features. Louis B. Mayer is understood to be personally interested and the subterranean activities in this field may shortly be expected to make a sensational surface eruption. This seems to be an attempt to find a new kind of patron for pictures since many people would probably favour a home exhibition of films who would not go to a cinema. This development of the theatrical field, away from the regular picture theatre, will be well worth watching.

This month the first national 16 mm. motion picture exposition takes place in America, and some interesting announcements concerning new apparatus are expected.

Doncaster's New Arcadia

Visitors to Doncaster's new Arcadia, which reopened recently after considerable alterations and conversion into a cinema, were loud in their praises of the transformation which had taken place during the four months its doors have been closed.

The main hall now seats 900, all on the ground floor. Spacious crush halls have been provided and the entrance foyer considerably enlarged, and over this a magnificent suite of projection chambers have been built, housing the familiar Western Electric apparatus and other necessary paraphernalia. The alterations have been carried out by a local firm, Messrs. F. Pearson & Co., and W. H. Borrill & Son were responsible for the wiring and mechanical installation.

Very Simple Decorative Treatment

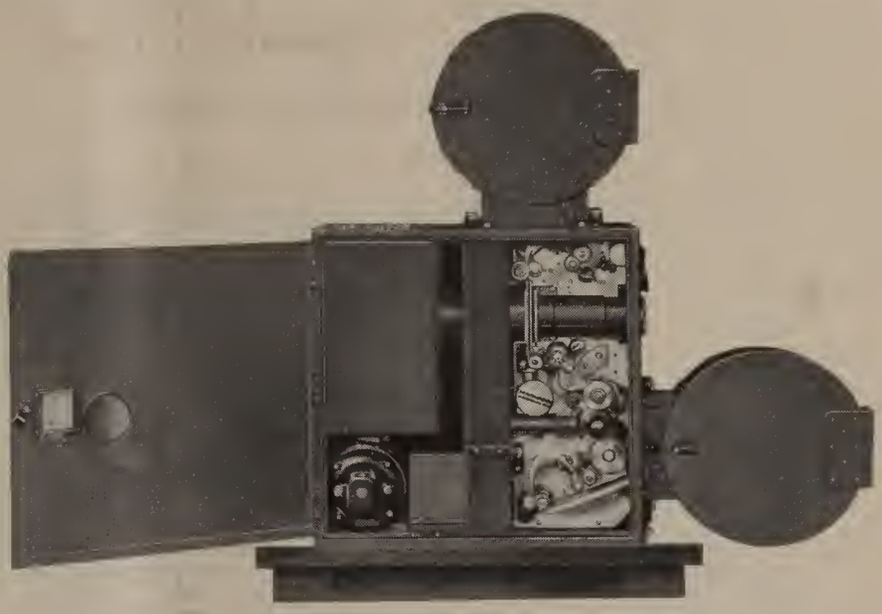
The entrance foyer, which is built as an addition to the main hall, is nearly twice its former size, and runs the whole breadth of the building. Three of its sides are chiefly of glass, leaded side lights having been inserted. It is luxuriously carpeted in a blue on salmon-pink ground, and furnished with tip-up seats in blue plush, and several settees and "easies" to match. The doors, still frames, programme easels, chocolate stand and box-office have been finished in mahogany, and the whole effect is one of tasteful refinement.

Apart from the proscenium arch, the large hall is exceptionally plain in design and devoid of any architectural ornamentation. The walls consist in part of shutters sliding in sashes, which can be raised at will for ventilation or other purposes, and these circumstances called for a very simple decorative treatment. This work was put into the hands of R. Leach, of Doncaster, who secured a pleasing effect in blending ambers and oranges of varying shades.

Waiting Room for Cheaper Seats

Seating is in blue plush with polished wood arm supports. The stage tabs, exit draperies, draught screen at rear of the hall and carpet are also in dark blue, and an overlay down the two gangways is in blue and salmon. Beauchamp, of Hexthorpe, carried out the seating arrangements, and Postlethwaite & Stacy, of Doncaster, supplied the carpets and draperies.

An innovation which will be appreciated by patrons of the cheaper seats is the large waiting room. It takes the form of a wide corridor down one side, the entire length of the building, generously furnished with "rustic" benches.



R.C.A.'s Latest Portable

This week the first specimen of an entirely new R.C.A. portable reproducer was unpacked and THE BIOSCOPE had an early opportunity of examining it. It is by far the most compact and business-like of the 35 mm. portable sets we have yet seen. It projects a perfect picture, 8 ft. by 6 ft., even at a distance of 75 ft., but the total weight of the equipment is only 90 lbs. for the projector, 44½ lbs. for the amplifier, and 57 lbs. for the loud-speaker and accessories.

The outfit is designed to operate from a power supply of 110 volts, 50 or 60 cycles, a single unit taking a current of 12 amperes maximum. Provision has been made for converting the apparatus to different supply conditions without loss of time.

Volume for Hall 80′×45′×20′

The outfit does not consist of a portable projector to which sound has been added, but is a properly co-ordinated unit, designed in every particular to meet the requirements of a portable sound unit. As will be seen, the two spool boxes are exterior to the case, the motor is situated beneath the lamp house and the mute and sound heads are very compactly arranged, but present no difficulties for threading up, the threading scheme being sketched on the inside of the top spool box. By the addition of a specially designed directional baffle the same equipment can be used in the open air or in rooms having a cubic capacity up to 75,000 ft.

Portable, Not "Transportable"

This outfit is virtually the first of the 35 mm. models which can safely be claimed as portable in contradiction to being transportable. The projector case only measures 18 in. by 18 in. by 9 in., the amplifier 26 in. by 11in. by 9 in., and the loud-speaker 19 in. by 14 in. by 8 in., and as the entire weight of all four cases is well under 200 lbs., the compactness of the outfit will be apparent. The price of this new model for a single projector unit is £321, or for a double projector unit £585. In every way this outfit is ideal for use in hospitals, universities, training colleges or for naval requirements, while industrialists will find it simply ideal for factory or large scale selling purposes. No one who is considering the installation of sound should neglect this latest and best of the portable reproducers, which rivals in its results, on a slightly smaller scale, the working of the full scale costly cinema installations.

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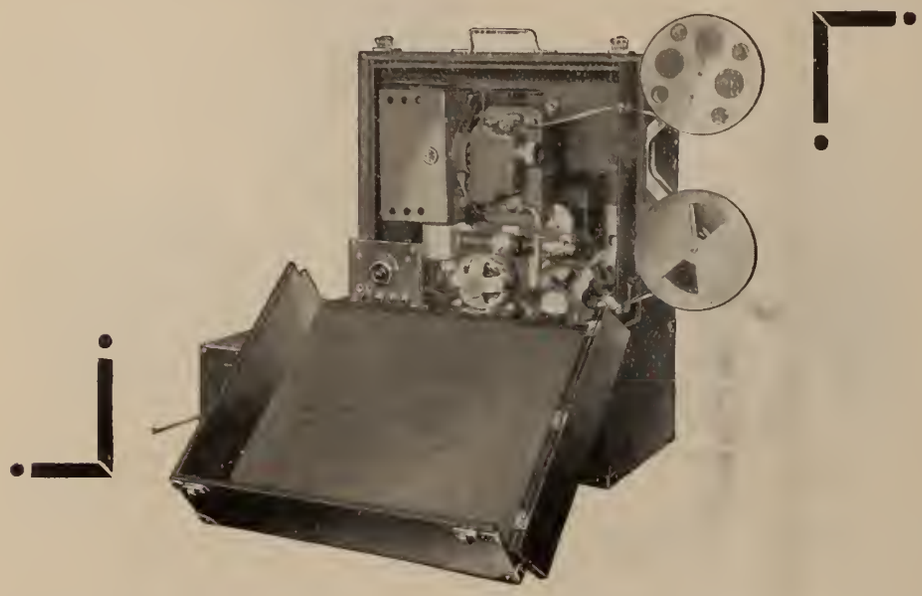
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B.T-H.'s Latest Development

Thoroughly Practical 16 mm. Sound-on-Film



The most revolutionary portable sound projector yet put on the market was shown to THE BIOSCOPE this week by a technical representative of the British Thomson-Houston Co., Ltd. This, the youngest member of the sound reproducer family, is designed for the projection of 16 mm. sound film, and is operated direct from 50 cycle A.C. supply of 100 to 250 volts without the use of a single battery. Where the supply is D.C., a small rotary converter is used.

The projector, which was shown in operation, gives a brilliantly lit and sharply defined picture of adequate size for all ordinary purposes. In the particular model we saw, an Ensign projector had been incorporated, but the general layout would permit of any standard 16 mm. projector being used.

A Carefully Studied Layout

After passing through the mute head, the film goes through a beautifully designed sound head—an excellent piece of precision optical work. The modulated beam, after leaving the sound head, is thrown at right angles across the projector into the P.E. cell, which, with the amplifying valves, are situated on the opposite side of the projector. The amplification components are compactly accommodated in the base, with an easily accessible volume control and a neat switch panel.

Let it be said at once that the quality of reproduction is beyond criticism, and is quite as good at its own sound level as that secured in the modern cinema. The outfit includes a B.T.-H. R.K. senior model loudspeaker of the permanent magnet type, and at the demonstration we witnessed the loudspeaker was below, and not behind, the screen. We doubt if a perforated screen is either practical or desirable in connection with 16 mm. work, and certainly there was no loss in conviction from the fact that the speaker was situated a few inches below the screen.

Really "Portable" and Foolproof

The outfit is extremely compact and is fitted into two cases only slightly larger than the average suit case. The projection unit is enclosed in a rexine-covered case, measuring 18 in. by 24 in. by 8 in., and weighing approximately 60 lbs. Within this case are the projector, the sound head and the amplifier.

As before mentioned, a unique feature is the incorporation of the photo electric cell as part of the amplifier, which obviates the loss of the higher frequencies due to long leads or the introduction of transformers to connect the two. The amplifier gives an undistorted A.C. output of 3 watts.

In operation the projector is totally enclosed to eliminate noise, but the case is hinged on both sides and gives very free access to the sound and picture gates and all sprockets, making the threading up an extremely simple operation. The two spools are mounted on a single bracket, held in position by a butterfly nut, this bracket also providing a direct film rewind, which must be done by hand. For transport purposes the bracket and spools are accommodated inside the projector case.

Provision is made for connecting an electric gramophone pick-up to the amplifier for the reproduction of gramophone records. The exciter lamp is a 10 volt 7½ ampere type, and there is not the slightest trace of flutter, probably due to the substantial character of the filament itself. The amplifier is a three stage model, the first stage being screen grid.

As stated before, the outfit is entirely independent of batteries and depends on an extremely compact and efficient mains unit, consisting of an autotransformer, from which the proper voltages are obtained for the amplifier and projector motor, no energy-wasting resistances being employed. The motor runs at 100 volts and the projection lamp is rated at 200 watt 50 volt. The simplicity of layout permits complete operation in a few seconds from any of the specified voltages by the simple expedient of inserting a plug into a supply socket.

Congratulations on a Quick "Get-away"

From an engineering point of view this new 16 mm. sound reproducer deserves unqualified praise. It has every essential refinement, but is, at the same time, entirely foolproof and can safely be put into the hands of the average teacher. On the occasion of THE BIOSCOPE demonstration, two films were shown, both of which had been reduced from 35 mm. originals. One was the British Instructional subject "The Frog," which lost nothing in quality of picture or comment. On the other was Sir William Bragg's speech to the British Association in connection with the Michael Faraday Centenary.

Both as regards picture and sound, the results were entirely satisfactory, and the British Thomson-Houston Co. are to be congratulated on being so promptly in the market with a piece of apparatus of such finish and dependability. In the major cinema equipment they were rather behind their competitors in getting under weigh, though their subsequent progress has been remarkable. They have evidently seen the potentialities of the 16 mm. market in ample time, and need fear nothing from any subsequent competition which may develop. The price is not finally settled, but if it can be marketed in the region of £150, as we believe is the case, it will be a proposition that will commend itself to educational and industrial users all over the world.

New Cinema for Oswestry

Plans have been prepared by the Liverpool architect, Lionel A. G. Prichard, A.R.I.B.A., for a cinema to be erected in Cross Street, Oswestry. Designed in modernist style, the theatre will have seating accommodation for 994 persons, of whom 668 will be in the stalls and the remainder in the balcony. The frontage will be executed in multi-coloured brick. There will be ample waiting room accommodation. The promoters are J. O. and R. M. Jones, who are associated with the Palace Cinema, Cefn, and several other cinemas. A licence for the new cinema was granted at Oswestry on Friday (September 25th).

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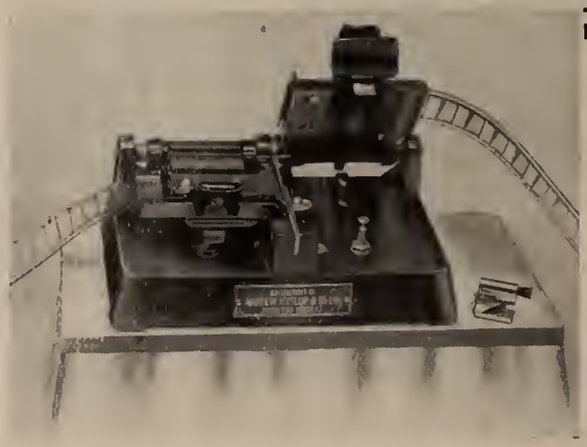
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LIGHT FROM A DARK SUBJECT—IX

THE HILO ARC

By R. WATKINS PITCHFORD

No discourse on carbons would be complete without a reference to the recently introduced miniature high intensity carbons intended for use in low intensity lamps.

These carbons were introduced as the result of pioneer work on the part of British manufacturers which has as its object the overcoming of certain specific difficulties more or less peculiar to conditions in this country. Further reference will be made to this matter later; meanwhile it is to be remarked that these carbons have met with an immediate acclamation over here—that their counterpart has already been introduced upon the market of America, and will no doubt be produced before long by carbon manufacturers on the Continent.

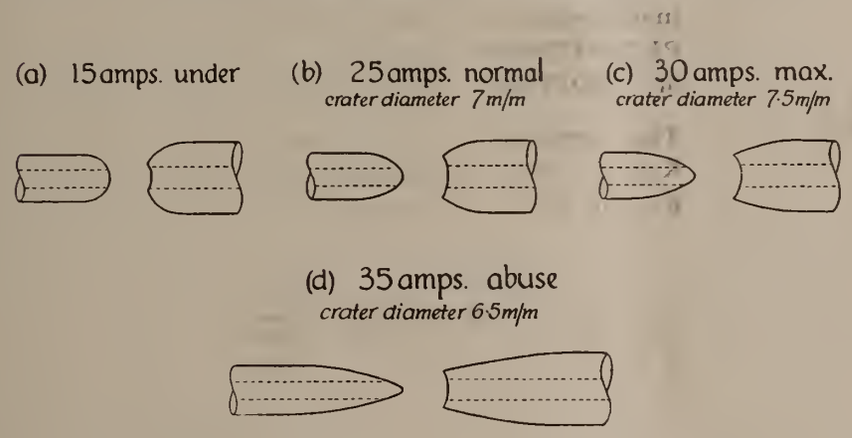


FIG. I

On account of the fact that these carbons have high intensity characteristics, but are designed for use in low intensity lamps, they are, in this country, termed hilo carbons. It can be said that the widespread adoption of "sound" films was, more than any other single factor, responsible for the introduction of the hilo carbon. These films necessitated the use of screens designed to permit the passage from behind of sound waves from loud speaker reproducers, and such diaphonous screens were, naturally, less efficient as reflectors of light waves than their more substantial predecessors.

Getting More Out of Low Intensity Arcs

This change, therefore, like almost every innovation in the motion picture world of recent years, demanded of the lamps a higher initial light intensity. It was necessary to make up for the lack of reflective powers of the new screens in order that patrons should enjoy at least the same standard of brightness to which, in the days of silent films, they had become accustomed. A state of affairs thereupon arose in regard to the existing low intensity lamps which it may be worth our while to study.

We noticed when dealing with low intensity arcs that the light emanated from the crater formed in the incandescent tip of the positive carbon. We saw, further, that the area of this crater was directly proportionate to the current flow. Fig. 1 shows a 12 mm. positive carbon and gives the crater diameters for various current intensities. It will be noted that the largest crater occurs when the carbon is run at its maximum safe current.

If current greatly in excess of this value is used the flame lick will tend to run the positive to a point, thereby seriously reducing the crater area and consequently the light intensity obtainable. Projectionists therefore wisely refrained from overloading their carbons and sought to obtain the required increase of intensity by employing a pair of carbons of larger diameter. The normal crater diameter of the larger positive was naturally larger, and a gain in illumination intensity was observed.

Limits to Carbon Increase

It was soon found, however, that there was a limit to this increase in carbon size, beyond which the gain from a larger crater was offset by an inefficient angle of collection. In other words, it was found impossible to focus an economic spot on the gate aperture, and so most of the light gained by using larger carbons was wasted. Fig. 2 will explain this diagrammatically. The outcome therefore was the realisation that there is, for any given lamp, a critical size of carbon, and for that carbon there is a critical current value. Beyond this it is inefficient either to increase the current or to increase the carbon size.

What happened in practice was that in spite of using the correct carbon size at its normal current, and in spite of keeping mirrors, port holes and screens scrupulously clean, projectionists still found that they were unable to satisfy their patrons' requirements in this matter of screen intensity, and the only alternative appeared to be to instal high intensity lamps, together with their generators—a formidable expansion. It was to meet this situation that there was introduced the hilo carbon.

At the outset it was realised that since the limit of illumination in ordinary plain carbons had been reached it would be necessary to design carbons which would give the "chemical arc" associated with impregnated positive cores. In other words, miniature high intensity carbons must be devised such that they would operate at the comparatively low current output of the generators found in low intensity installations.

Now, as we have seen, when dealing with the chemical arc the illumination intensity is proportionate (within the physical limits of endurance of the carbon) to the current flowing. There is, in fact, a relation which is almost constant between intrinsic brilliance on the one hand and current per square millimetre of positive carbon core on the other.

Now our available current is determined by our generator output, and in low intensity equipment about 55 amperes is the most we can hope to use, 45 amperes or so being nearer the mark. It is obvious, therefore, that to get the necessary intrinsic brilliance we must employ carbons of small cross sectional area. This is, in fact, what is done. Hilo Positive Carbons range in diameter from 6 to 9 millimetres, with corresponding negatives of from 5 to 7.5 millimetres. As will be observed, there is only a millimetre difference between the negative and the positive.

Coring a 5 mm. Carbon!

Moreover, since low intensity lamps do not provide for forward contacts on the positive immediately behind the crater, it is necessary for the Hilo Positive Carbon to carry the full volume of current throughout its length. It is therefore copper-coated in order to assist in getting the maximum current intensity at the crater. The negative which has to carry the same current value must also be copper-coated.

In designing a carbon pair suitable to the

For much information contained in this article the writer is indebted to Messrs. Charles H. Champion & Co., Ltd., the "office of origin" of the Hilo Carbon.

ENTERTAINMENT TAX BURDEN REDUCED

As an expression of the goodwill that has always existed between Willsons and Cinema Managers throughout the country, we are arranging to take upon ourselves a portion of the extra burden which the new Entertainment Duties will impose upon the Exhibitor. We therefore propose to make special reductions in price on all roll and booking tickets, either specially printed or taken from stock, ordered in connection with the increased taxes, prior to November 9th.

NOTE This is not an advertising "stunt," but a genuine endeavour to lighten the burden imposed upon theatres and cinemas by the new taxes. This announcement will, therefore, not be repeated, and any interested managers are cordially invited to write to us for further details.

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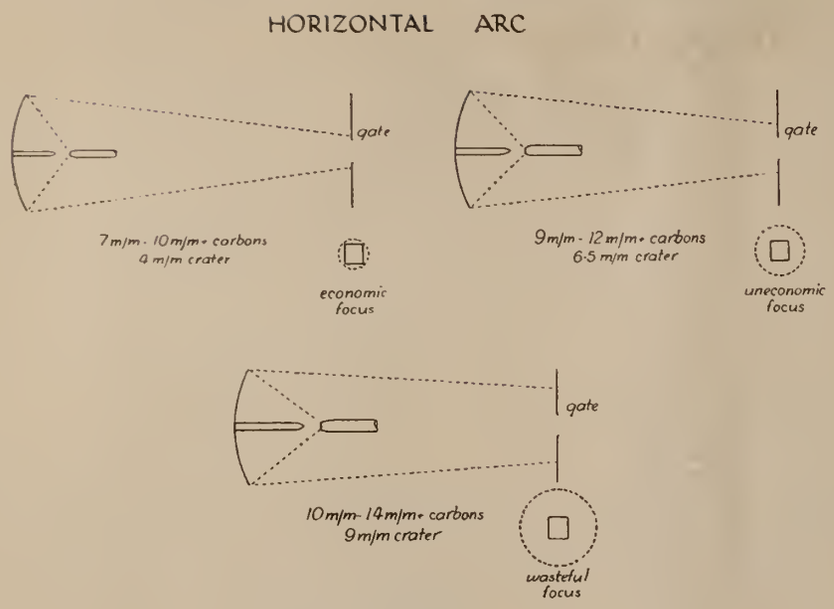


FIG. II

conditions obtaining, therefore, it has been necessary to provide a small diameter of positive in order to obtain the necessary intensity from the current available in installations. A small positive implies a negative smaller still, and it is when dealing with these small carbons of 5 and 6 mm. overall diameter that the inserting of cores and the maintenance of strict proportions in the respective thicknesses of shell, core and copper coating become matters which call for something little short of wizardry.

Another consideration is, of course, the burning rate of such small carbons. Naturally for a given current a small diameter carbon will burn more rapidly than one of larger diameter. The Hilo Positive is made in lengths of 8 and also 12 inches, and these lengths will be found to meet all requirements satisfactorily. But I should like to mention that it is unwise to insert these carbons in the holders so that contact is made nearly half way down the length of the rod. It is true that this does something to emulate the high intensity forward contact and that it increases the current density at the crater, but the trouble is likely to come in when you find that you have to loosen the jaws in the middle of a run and attempt to tap the rest of the carbon through, while at the same time maintaining correct gap and focus.

The positive is copper-coated for the purpose and will carry all the current necessary to give a brilliant light, even when the carbon is held correctly in the jaws at its far end.

Next week I hope to deal with the behaviour of the Hilo carbons in the arc, and to give some consideration to the question of magnetic flame control.

Playhouse, Northwood, Modernised

The Playhouse Cinema, Northwood, Middlesex, which was recently acquired by A. Dove, has now been reopened, following a complete remodernisation and redecoration scheme. It is now said to be the most up-to-date cinema in the district. Amongst the new amenities was the inclusion of a talking equipment, B.T.-H. being the system selected. The control of the theatre will be in the capable hands of the proprietor, who is very well known in London entertainment circles by reason of the fact that for over 20 years he was musical director at the London Coliseum for Sir Owsald Stoll, and only relinquished that post early this year.

Exmouth Plans Passed

Exmouth magistrates have approved plans presented on behalf of C. H. Palmer for a new cinema at the Manor Hall, Exmouth

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WOLVERHAMPTON RECONSTRUCTION

Agricultural Hall Altered by G.-B.

Construction of the new Gaumont Palace, which is to take the place of the Agricultural Hall, Wolverhampton's largest cinema, will be started on immediately, the plans having been passed by the Corporation. The theatre will accommodate nearly 2,000, and will compare with any hall in the Midlands.

The present building, which is to be demolished, accommodates 1,600, and is the largest in the town. During the rebuilding operations the Hippodrome, the town's only variety theatre, in Queen's Square, is to be converted into a cinema. The Hippodrome, which has passed through many vicissitudes, is owned by the General Theatres Corporation, but both are controlled by the Gaumont-British Picture Corporation, who are responsible for the present scheme.

The Western Electric " talkie " apparatus at the Agricultural Hall is being transferred to the Hippodrome, where other alterations have been carried out, including an extension of the operating box.

An Egg-Shaped Hall

In the new cinema the screen will be at the opposite end to the present, and the main entrance from Snow Hill instead of the corner, giving access to the rear of the hall. There will be an extra wide screen, a full stage, with adequate dressing-rooms, suitable for stage performances, As the site is an irregular one—though one of the finest in the town, with frontages to three streets—it will be necessary in the new cinema to erect an inner wall, and this will make the hall egg shaped, with flattened ends.

The plans have been prepared by W. E. Trent, F.S.I., staff architect to Gaumont-British, and the contractors will be McLaughlin & Harvey, London.

Examination of the plans shows that a floor will be of concrete, the walls of brick, and there will be a steel roof, covered with asbestos tiles. The plenum system of ventilation will be installed. There will be accommodation for 1,200 people in the stalls and 600 in the balcony, with special standing space on the floor for another 100 people. There will be two central gangways in addition to the very wide gangways at the sides, and the general planning is very fine.

Extensive Canopies

The entrance will give access to a broad lobby. From this will be entrances to the stalls and stairways to the balcony, but there will also be other separate exits at this end of the building from both stalls and balcony, besides those at the screen end of the building. There will be a long, glass-covered canopy running the length of the building in Cleveland Street, and another handsome wide canopy over the entrance.

On the first floor will be a handsomely appointed café over the lobby, and adjoining this a large foyer giving access to the balcony seats. On this floor and the two above will be the manager's office, staff and store rooms, etc., the upper floor being devoted to the projection room, battery room, switch room, rewinding room and associated rooms.

At the other end of the building, where the five dressing rooms are provided on three floors, there will be rooms for a band and the necessary boilers. Accommodation is also provided for an organ.

J. E. Furner, who has been in charge of the Agricultural Hall, will take over the managership of the Hippodrome.

Modernised Without Closing

Reconstruction of " Tooting Astoria "

A difficult task in the reconstruction line has just been brought to a successful conclusion at the old Electric Pavilion, Mitcham Road, S.W. The problem was how to modernise the theatre throughout without closing down for several weeks, as is usually the case.

When it is noted that the new scheme included such drastic changes as bringing the stage and the proscenium arch forward no less than nearly four feet, installation of a complete new projection equipment and rectifiers and treatment of the whole of the old auditorium wall surfaces in plastic plaster, the immensity of the job and the amount of accurate organisation and detail working entailed will be appreciated.

The theatre has not only emerged from the change to all intents and purposes new, in so far as the interior is concerned, but it has, in addition, changed its name, and is now known as the " Tooting Astoria."

The whole of the original frontage has been maintained and is now decorated in cream, with a green decorative frieze surround. Green facia glass panels are now also a feature, aud extend over the top of the main entrance, while the whole of the frontage is now lined in red and green Neon light. The vestibule has been enlarged, inlaid rubber carpeting laid, the wall surfaces treated in plastic plaster of a rich primrose shade, with a deep frieze of emerald green, and additional and new lighting chandeliers have also been installed. All the staircases leading to the boxes have been retreaded and carpeted, whilst the box furnishings are now of mahogany and satin rep.

The auditorium itself is practically, apart from its shape, unrecognisable with its newly treated plastic plaster wall surfaces, carried out in primrose and gold, an entirely new feature being the excellent decorative panel work which has been carried out in place of the usual scenic panel. The panels in this case have for their decorative effect radiating beams of old rose colour, which are reminiscent of the rays of the setting sun. The result is not only uncommon, but very effective.

Entirely new carpeting has been put down and the whole of the seating replaced. All the seats are now of the latest type and are upholstered in fawn and brown mohair. New stage drapes and screen drapes of mauve and gold have also been positioned.

Particular attention has also been paid to the projection room, two of the latest type Simplex machines fitted with Hall & Connolly high intensity arcs, being installed, Western Electric being the sound system used.

New generators, switch gear and rectifiers have also been introduced. The whole of the theatre has been rewired and many additions made to the general illumination scheme.

An additional touch of smartness is added by the staff uniforms in which the usherettes are now clad, consisting of dark green tunics with old rose and gilt facings, while the male staff are attired in dark green tunics with gilt facings. They were designed and supplied by the Uniform Clothing & Equipment Co., Ltd.

The theatre remains in the capable hands of Manager E. G. Maguire.

Estimates Invited

Estimates are to be invited for the proposed cinema on the L.C.C. St. Helier Estate, Morden, for I. Oslof and L. Rolnick, so that the scheme can get under way in the New Year. George Coles, F.R.I.B.A., is the architect, and the house will have about 2,000 seats, while adjoining will be groups of shops.

G.-B. Building at Lewisham

Plans for the 3,000 seater which Gaumont-British have long planned to erect in Loampit Vale, Lewisham, have now passed the local council and work is to proceed. McLaughlin & Harvey, Ltd., of Highbury, are the builders, and W. E. Trent, F.S.I., G.-B. staff architect, is in charge of the scheme.





This illustration shows the result of an idea sponsored by Jeffrey Bernerd and carried out with the co-operation of Misses Marshall and Williams, of W. & F., and Edward Garrett, of Cinema Signs. This is the foyer of the Prince Edward Theatre at the screening of W. & F.'s British picture ' The Ghost Train." An ambitious and effective stage presentation supplemented the lobby display. Sound effects for the latter were supplied by British Acoustic.

SHOWMANSHIP ACTIVITIES

For
TONS OF MONEY
(W. & F.)

Manager Claude Withers, of the Camden Hippodrome, arranged some first-class topical exploitation. The front of his theatre was decorated with a 48-sheet poster informing all and sundry that Mr. Snowden Wanted Tons of Money. Other posters stated that " Mary Brough says a Tax on Gloom," and that "Ralph Lynn will Budge it sure enough." (We hope Mr. Withers will be forgiven this last !) Around the 48-sheet were cut-outs of Ralph Lynn engaged in throwing down " tons of money " to a benevolent Mr. Snowden (with beneficial results to the Income Tax ?) Other members of the Cabinet (cut-outs) regarded the transaction with interest. Topicality always adds materially to the effect of any display, and when the result is as happy and striking as that of Mr. Withers, one cannot pass it over by suggesting that it was a matter of luck. Luck provided the opportunity, but only a live showman could have grasped it.

For
THE EASIEST WAY
(M.-G.-M.)

Manager Dudley Browne, of the Apollo, Stoke Newington, thought out a cheap, neat and appropriate gag for " The Easiest Way." On street corners in the neighbourhood of his theatre he had cut-outs of a pointing hand gummed up, with just the words " The Easiest Way " on them, the index finger pointing, of course, in the direction of the theatre.

The notices were painted by hand on white sticky-back paper, the outlines and lettering being plain black. They were about double life-size, and just sufficiently intriguing to catch the public interest.

For
TRADER HORN
(M.-G.-M.)

About 15 Southport business houses and one of the local newspapers co-operated with the Palladium in the exploitation of " Trader Horn." The management of the Palladium arranged a competition and readers of the newspaper were asked to place traders' advertisements in what they considered the correct order of merit. The first 10 lists received, coinciding with that compiled by the Palladium management, were awarded prizes. All the advertisements were exhibited in the Palladium vestibule.

For
CAPE FORLORN
(Wardour)

A realistic lighthouse, perched on a scena of sea-dashed rocks, which stretched across the full width of the stage, with a warning beam from the light flashing across the auditorium every few seconds, was the exceptionally well-conceived appetiser employed by Manager V. S. Coombe, of the Dominion, Walthamstow, to interest patrons in his forthcoming presentation of " Cape Forlorn."

As the house lights dimmed to introduce the trailer of the picture, the organ came up softly into the hymn " Eternal Father," coming to a climax in the last bars and rounding off with a crash of thunder as the stage drapes opened to reveal the lighthouse scene. The set was illumined by a faint green half-light, so that the lighthouse appeared as a gaunt silhouette on the edge of the screen.

For several minutes this setting remained the centre of interest, what time Billy Underhill, at the organ, held the audience with a rendering of " The Storm," breaking up with a second thunder crash as the screen drapes parted and the trailer began. The effects—green floods, warning flashes, storm music from the organ—were maintained during the projection of the trailer, the organ only dying down to give way to the occasional dialogue with which the trailer was interspersed.

With the final sequence both curtains slowly closed, and the momentary silence which followed was a mute tribute to the gripping realism of the spectacle.

An
UNUSUAL FIELD
(at Hexham)

A brochure issued to announce a shopping week by a big local store was the medium chosen by Tom H. Scott, of the Queen's Hall, Hexham-on-Tyne, to advertise his house. Though this is a most surprising—and the more pulling for that—medium in which to find such publicity, it was not untoward, as the same brochure announced a mannequin parade, fostered by the store, to be held in the theatre ballroom.

Co-operative efforts of this nature are always telling—they interest the women.

For
A BIRTHDAY
(at Bradford).

Last week Gaumont's big house at Bradford, the New Victoria, celebrated its first anniversary, and the company did not let the occasion go unheeded. No, sir !

A pamphlet issued to patrons carried details of an offer to people whose birthday fell on September 22nd (the theatre's actual anniversary) to be the guests of the management at an evening performance and at a subsequent birthday dinner. Birth certificates were required as proof, and the invitation was extended to the first 25 applicants.

Secondly, gifts were offered to babies born in Bradford on the same day, either in the form of a layette or one guinea, *on condition that the child was christened " Victor " or "Victoria."* Birth certificates were again asked, and the offer was limited to the first 10 applicants.

Finally two huge birthday cakes—billed as the world's biggest—were displayed, one in each of the theatre's two vestibules. Patrons were invited, on subscription of a penny to the Bradford Cinderella Fund, to estimate the weight of the cake, and free season tickets for six months were offered as prizes for the nearest guesses. Subsequently one cake was presented to the Cinderella Fund by the Lord Mayor, and the other to Bradford Children's Hospital.

The entire scheme, for which credit must be given to H. Miller, of the Gaumont-British divisional exploitation office, took the fancy of patrons in no uncertain manner.

For
CHARLEY'S AUNT
(Ideal)

Manager W. H. MacDermott obtained fine publicity by staging an arrival scene at Belfast's main station prior to the " lady " departing for the Classic. Later " she " made a tour of the city.

AN ARDENT EXPLOITEER

Owing to a literal error in THE BIOSCOPE last week, H. W. Harward, ardent exploiteer and well-known General Manager of the Bournemouth Electric Theatre, was described as H. Hammond. This printing error did not, of course, hide the identity of Mr. Harward, details of whose exploitation schemes have frequently enlivened our pages.

Telephone: Gerrard 1192. *Telegrams: "Lennocks, London."*

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COMING TRADE SHOWS

LONDON

WEDNESDAY, SEPTEMBER 30, 1931
The Public Defender.....Radio.....Prince Edward, 3 p.m.
The Mad Genius.....Warner.....Prince Edward, 8.45 p.m.

THURSDAY, OCTOBER 1, 1931
Stranglehold.....Warner.....Phoenix, 3 p.m.
Penrod and Sam.....F.N.P.....Priuce Edward, 8.45 p.m.
Hell Bent for 'Frisco.....Gaumont.....New Gallery, 11 a.m.
Hobson's Choice.....Wardour.....Loudon Hippodrome, 3 p.m.
Marie's Millions.....Equity British.....Cameo, 11 a.m.

FRIDAY, OCTOBER 2, 1931
Alexander Hamilton.....Warner.....Prince Edward, 8.45 p.m.
Side Show.....Warner.....Phoenix, 3 p.m.
Four Shorts.....P.D.C.....Own Theatre, 3 p.m.
Transgression.....Radio.....London Hippodrome, 3 p.m.
Strange Company.....Gaumont.....New Gallery, 11 a.m.
Graft.....Universal.....Rialto, 11 a.m., and Own Theatre, 2.30 p.m.
Murder by the Clock.....Paramount.....Carlton, 10.30 a.m.

TUESDAY, OCTOBER 6, 1931
Two's Company.....Gaumont.....Astoria, 11 a.m.
The Unholy Garden.....United Artists.....Phoeuix, 3 p.m.
Honeymoon Lane.....Paramount.....Carlton, 10.30 a.m.

WEDNESDAY, OCTOBER 7, 1931
Branded.....United Artists.....New Gallery, 11 a.m.

BELFAST

TUESDAY, OCTOBER 6, 1931
Unfaithful.....Paramount.....Royal Avenue P.H., 10.45 a.m.

BIRMINGHAM

THURSDAY, OCTOBER 1, 1931
The Public Defender.....Radio.....Futurist, 10.45 a.m.
Waterloo Bridge.....Universal.....Forum, 10.30 a.m.

FRIDAY, OCTOBER 2, 1931
Hobson's Choice and The Mystery of Marriage...Wardour...Forum, 10.30 a.m.
The Happy Ending.....Gaumont.....West End, 10.30 a.m.
Tabu.....Paramount.....Futurist, 10.45 a.m.
The Sundown Trail.....P.D.C.....Scala, 10.45 a.m.

TUESDAY, OCTOBER 6, 1931
The Lady from Nowhere.....Butchers.....Futurist, 10.30 a.m.
I Like Your Nerve.....F.N.P.....Forum, 10.30 a.m.
Hell Bent for 'Frisco.....Gaumont.....West End, 10.30 a.m.
Side Show.....Warner.....Scala, 10.45 a.m.

WEDNESDAY, OCTOBER 7, 1931
Transgression.....Radio.....Futurist, 10.45 a.m.
Alexander Hamilton.....Warner.....Forum, 10.45 a.m.
The Spider.....Fox.....Scala, 10.30 a.m.

THURSDAY, OCTOBER 8, 1931
The Mad Genius.....Warner.....Forum 10.30 a.m.

CARDIFF

FRIDAY, OCTOBER 2, 1931
Waterloo Bridge.....Universal.....New Imperial, 11 a.m.
Forbidden Adventure.....Paramount.....Capitol, 10.45 a.m.
I Like Your Nerve.....F.N.P.....Olympia, 11 a.m.
Transgression.....Radio.....New Theatre, 11 a.m.

TUESDAY, OCTOBER 6, 1931
The Spider.....Fox.....Park Hall, 11 a.m.
The Sundown Trail.....P.D.C.....New Theatre, 10.45 a.m.
The Night Angel.....Paramount.....Capitol, 11 a.m.
The Mad Genius.....Warner.....Queen's, 11 a.m.

GLASGOW

THURSDAY, OCTOBER 1, 1931
Caught Plastered.....Radio.....La Scala, 11 a.m.
I Like Your Nerve.....F.N.P.....Coliseum, 11 a.m.

FRIDAY, OCTOBER 2, 1931
The Night Angel.....Paramount.....Green's, 11 a.m.
Larceny Lane.....Warner.....Coliseum, 11 a.m.
Merely Mary Ann.....Fox.....Picture House, 10.45 a.m.
East of Borneo.....Universal.....Regal, 11 a.m.
The Public Defender.....Rialto.....La Scala, 11 a.m.

TUESDAY OCTOBER 6, 1931
Hobson's Choice and The Mystery of Marriage...Wardour...Regal, 11 a.m.
Hell Bent for 'Frisco.....Gaumont.....Picture House, 11 a.m., and Own Theatre, 2.30 p.m.

WEDNESDAY, OCTOBER 7, 1931
Transgression.....Radio.....La Scala, 11 a.m.
This Modern Age.....M.-G.-M.....Regal, 11 a.m.
Her Dilemma.....Paramount.....Green's, 11 a.m.
Waterloo Bridge.....Universal.....Coliseum 11 a.m.

THURSDAY, OCTOBER 8, 1931
The Last Flight.....F.N.P.....Coliseum, 11 a.m.

LEEDS

THURSDAY, OCTOBER 1, 1931
Merely Mary Ann.....Fox.....Rialto, 11 a.m.
The Public Defender.....Radio.....Scala, 11 a.m.

FRIDAY, OCTOBER 2, 1931
The Last Flight.....F.N.P.....Rialto, 11 a.m.
The Lady from Nowhere.....Butchers.....Scala, 11 a.m.

TUESDAY, OCTOBER 6, 1931
Hell Bent for 'Frisco.....Gaumont.....Majestic, 11 a.m.
Transgression.....Radio.....Scala, 11 a.m.
The Magnificent Lie.....Paramount.....Rialto, 10.45 a.m.

LEEDS—(*continued*)

WEDNESDAY, OCTOBER 7, 1931
The Spider.....Fox.....Rialto 11 a.m.

THURSDAY, OCTOBER 8, 1931
Strange Company.....Gaumont.....Majestic, 11 a.m.
This Modern Age.....M.-G.-M.....Rialto, 10.45 a.m.

LIVERPOOL

THURSDAY, OCTOBER 1, 1931
The Lady from Nowhere.....Butchers.....Futurist, 11 a.m.

FRIDAY, OCTOBER 2, 1931
This Modern Age.....M.-G.-M.....Palais-de-Luxe, 10.30 a.m.
The Last Flight.....F.N.P.....Forum, 10.45 a.m.
Transgression.....Radio.....Scala, 11 a.m.
Tabu.....Paramount.....Futurist, 10.45 a.m.

TUESDAY, OCTOBER 6, 1931
Excelsior.....Ideal.....Scala, 11 a.m.
Merely Mary Ann.....Fox.....Futurist, 11 a.m.

WEDNESDAY, OCTOBER 7, 1931
The Happy Ending.....Gaumont.....Trocadero, 11 a.m.
Stranglehold.....Warner.....Forum, 10.45 a.m.

THURSDAY, OCTOBER 8, 1931
Hindle Wakes.....Gaumont.....Trocadero, 11 a.m.
Side Show.....Warner.....Forum, 10.45 a.m.

MANCHESTER

THURSDAY, OCTOBER 1, 1931
Hindle Wakes.....Gaumont.....Hippodrome, 11 a.m.

FRIDAY, OCTOBER 2, 1931
The Spider.....Fox.....Piccadilly, 11 a.m.
Transgression.....Radio.....Hippodrome, 11 a.m.

TUESDAY, OCTOBER 6, 1931
The Happy Ending.....Gaumont.....Hippodrome, 11 a.m.
The Last Flight.....F.N.P.....Theatre Royal, 11 a.m.
Monkey Business.....Paramount.....Paramount Theatre, 10.45 a.m.

WEDNESDAY, OCTOBER 7, 1931
Hell Bent for 'Frisco.....Gaumont.....Picture House, 11 a.m.
Tide of Empire.....M.-G.-M.....Market Street P.H., 10.45 a.m.

THURSDAY, OCTOBER 8, 1931
Strange Company.....Gaumont.....Picture House, 11 a.m.

NEWCASTLE

THURSDAY, OCTOBER 1, 1931
Caught Plastered.....Radio.....Stoll, 10.45 a.m.

FRIDAY, OCTOBER 2, 1931
I Like Your Nerve.....F.N.P.....Grainger, 11 a.m.
The Public Defender.....Radio.....Stoll, 10.45 a.m.
Her Dilemma.....Paramount.....Paramount Theatre, 10.30 a.m.

TUESDAY, OCTOBER 6, 1931
This Modern Age.....M.-G.-M.....Olympia, 11 a.m.
Tabu.....Paramount.....Paramount Theatre, 10.30 a.m.
Waterloo Bridge.....Universal.....Grainger, 10.45 a.m.

WEDNESDAY, OCTOBER 7, 1931
Hobson's Choice and The Mystery of Marriage...Wardour...Grainger, 10.30 a.m.
Transgression.....Radio.....Stoll, 10.45 a.m.
Hindle Wakes.....Gaumont.....Queen's, 10.30 a.m.

THURSDAY, OCTOBER 8, 1931
Merely Mary Ann.....Fox.....Queen's, 10.30 a.m.
Alexander Hamilton.....Warner.....Grainger, 10.30 a.m.

NOTTINGHAM

THURSDAY, OCTOBER 1, 1931
The Sundown Trail.....P.D.C.....Scala, 10.45 a.m.
Caught Plastered.....Radio.....Elite, 10.45 a.m.

FRIDAY, OCTOBER 2, 1931
The Public Defender.....Radio.....Elite, 10.45 a.m.
The Night Angel.....Paramount.....Scala, 10.45 a.m.

SUNDAY, OCTOBER 4, 1931
The Ghost Train.....W. & F.....Hippodrome, 7 p.m.

TUESDAY, OCTOBER 6, 1931
Her Dilemma.....Paramount.....Elite, 10.45 a.m

WEDNESDAY, OCTOBER 7, 1931
Hobson's Choice and The Mystery of Marriage.....Wardour...Scala, 10.45 a.m.
East of Borneo.....Universal.....Elite, 10.30 a.m.

THURSDAY, OCTOBER 8, 1931
Transgression.....Radio.....Scala, 11 a.m.

SHEFFIELD

THURSDAY, OCTOBER 1, 1931
Caught Plastered.....Radio.....Central, 11 a.m.
Larceny Lane.....Warner.....Union Street P.H., 11 a.m.

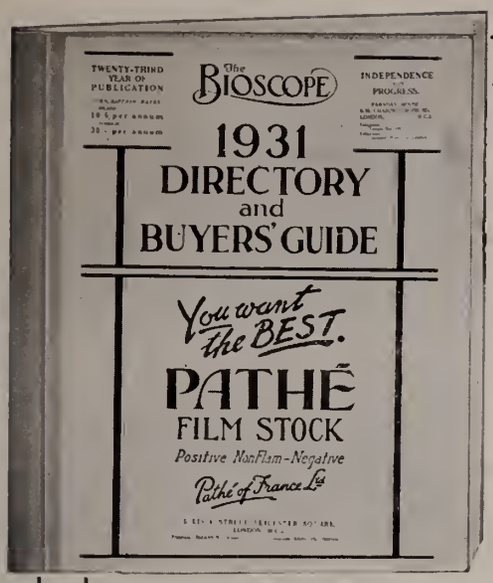
FRIDAY, OCTOBER 2, 1931
The Public Defender.....Radio.....Union Street P.H., 11 a.m.
Hobson's Choice and The Mystery of Marriage...Wardour...Hippodrome, 11 a.m.
Forbidden Adventure.....Paramount.....Regent, 10.45 a.m.

TUESDAY, OCTOBER 6, 1931
The Night Angel.....Paramount.....Regent, 10.45 a.m.

WEDNESDAY, OCTOBER 7, 1931
Transgression.....Radio.....Central, 11 a.m.
Strange Company.....Gaumont.....Regent, 11 a.m.

THURSDAY, OCTOBER 8, 1931
The Happy Ending.....Gaumont.....Regent, 11 a.m.

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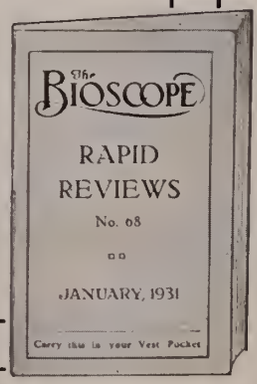
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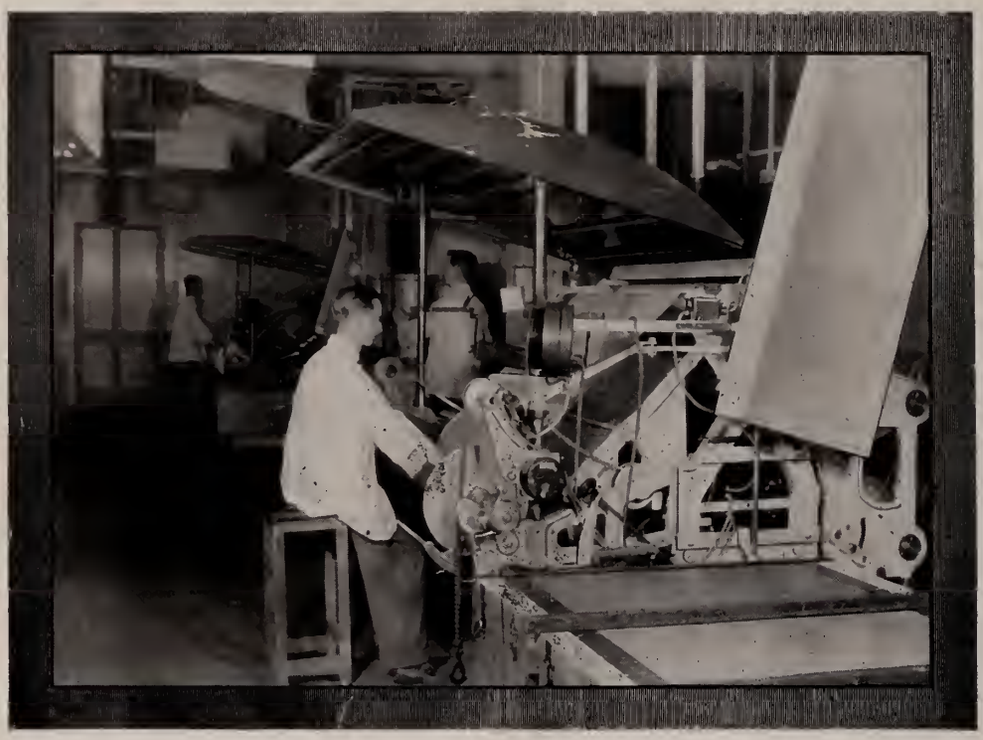
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